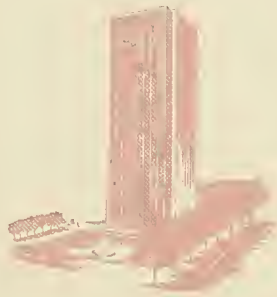


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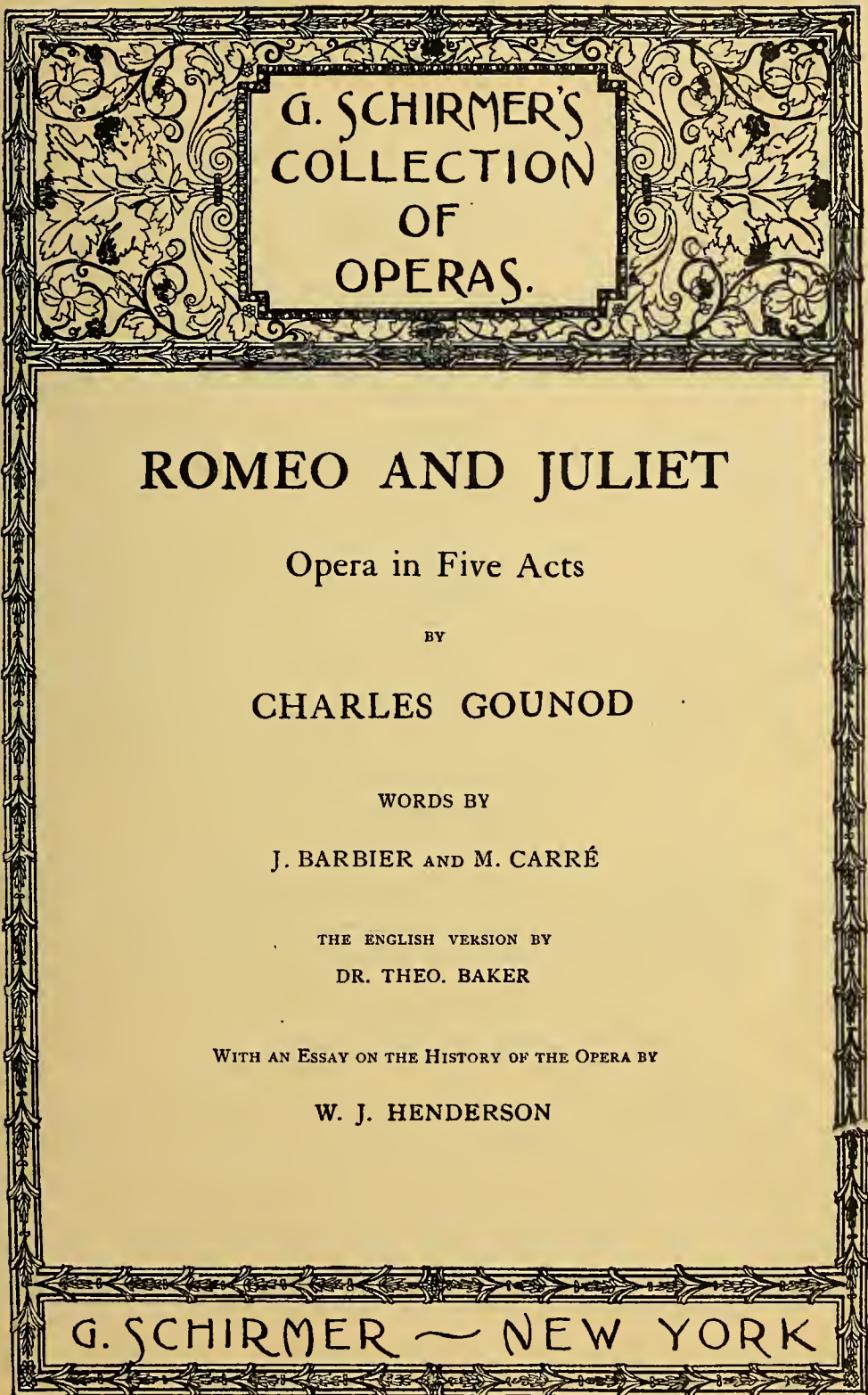
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GOUNOD

ROMEO  
AND  
JULIET

G. SCHIRMER, INC., NEW YORK





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COLLECTION  
OF  
OPERAS.

# ROMEO AND JULIET

Opera in Five Acts

BY

CHARLES GOUNOD

WORDS BY

J. BARBIER AND M. CARRÉ

THE ENGLISH VERSION BY

DR. THEO. BAKER

WITH AN ESSAY ON THE HISTORY OF THE OPERA BY

W. J. HENDERSON

G. SCHIRMER ~ NEW YORK



# ROMEO AND JULIET.

FIRST PERFORMED AT THE THÉÂTRE LYRIQUE, PARIS, APRIL 27, 1867.

## Characters of the Drama,

With the Original Cast as presented at the first Performance.

JULIET . . . . .	Soprano . . . . .	Mme. CARVALHO
STEPHANO . . . . .	Soprano . . . . .	Mme. DARAM
GERTRUDE . . . . .	Mezzo-soprano . . . . .	Mme. DUCLOS
ROMEO . . . . .	Tenor . . . . .	M. MICHOT
TYBALT . . . . .	Tenor . . . . .	M. PUGET
BENVOLIO . . . . .	Tenor . . . . .	M. LAURENT
MERCUTIO . . . . .	Baritone . . . . .	M. BARRÉ
PARIS . . . . .	Baritone . . . . .	M. LAVEISSIÈRE
GREGORIO . . . . .	Baritone . . . . .	M. TROY (jeune)
CAPULET . . . . .	Basso cantante . . . . .	M. TROY
FRIAR LAURENCE . . . . .	Bass . . . . .	M. CAZAUX
THE DUKE . . . . .	Bass . . . . .	M. CHRISTOPHE

Guests of the Capulets; Relatives and Retainers of  
the Capulets and Montagues.

## SCENE, VERONA.

ACT I.—CAPULET'S PALACE.    ACT II.—THE GARDEN OF JULIET.    ACT III.—THE CELL  
OF FRIAR LAURENCE; THEN A PUBLIC SQUARE BEFORE CAPULET'S PALACE.  
ACT IV.—JULIET'S CHAMBER.    ACT V.—TOMB OF THE CAPULETS.

## “Romeo and Juliet.”

Charles Gounod was born in Paris, June 17, 1818, and died in that city, October 18, 1893. His “Roméo et Juliette” occupies the second position of merit on the brief list of his operas, the first place, of course, being awarded to “Faust”. The excellence of the libretto of the latter opera naturally led Gounod to go to its makers, when he conceived the desire to write a lyric work on the familiar love-tragedy of Shakespeare. That he should have entertained such an idea was almost inevitable, for he must have felt that the situations of the story offered abundant opportunities for the composition of pure lyric music, in which he excelled. The tragedy of

"Romeo and Juliet" had tempted many opera-composers before Gounod. Among them may be mentioned Dalayrac, Steibelt, Zingarelli, Vaccai, Bellini, and Marchetti, while Hector Berlioz had made it the subject of a dramatic symphony. The librettists of "Faust", Jules Barbier and Michael Carré, arranged the book, which some dramatic critics have praised as being an admirable adaptation of Shakespeare's play. Mlle. de Bovet, a French biographer of Gounod, has very sensibly said, however, that "all Jules Barbier's cleverness could not make the plot other than a love-duet, or rather a succession of love-duets".

While this is true, it is also a fact that the libretto presents the salient incidents of Shakespeare's tragedy in a compact and well-connected manner. In the endeavor to increase the number of parts for young women singers, the librettists introduced Stephano, the page, a character not found in the original play, and having no necessary connection with the story.

They may be forgiven this concession to the demands of operatic tradition, for the sake of the other excellences of their work. Gounod's music has been censured for its monotony, and the critics have generally agreed that this is due to the continual love-duet. A more pointed criticism is that which notes the similarity in the general style of these love-passages to those in "Faust". This similarity cannot well be questioned, and it forces comparisons which are not favorable to the music of "Romeo and Juliet". The love-scenes in "Faust" are the products of genuine inspiration, and they rise to a level of real greatness, seldom attained by the music of "Romeo and Juliet".

In regard to this aspect of the work, M. Arthur Pougin has well said: "If one wished to enter into what might be called a psychological analysis of the score, it would be necessary to discover how great were the difficulties of the composer in writing 'Romeo' without repeating himself, after having written 'Faust'. For, although the subjects of the two works differ widely, we see the same situations reproduced in each, under the same scenic conditions, and the stumbling-block was all the more troublesome, since these situations were the most salient ones, and constituted, as it were, the very core of the dramatic action. Witness the balcony-scene of 'Romeo' and the garden-scene of 'Faust', or the duel of Romeo and Tybalt, with the death of the latter in the first, and the duel of Faust and Valentine, also mortal, in the second. Truly, a musician must have a singular power, a very remarkable faculty of reiteration, to attempt, successfully, such a repetition of similar episodes"

Gounod was not the only man of high ability who attempted to do a second time what he had done at first to perfection. His failure to equal his first performance is certainly a demonstration of the limited power of his imagination; but, outside of the ranks of geniuses of the first order, such as Shakespeare and Goethe, no one has produced a second work so similar in character to a first, and yet so crowded with new beauties, as Gounod did in his "Romeo and Juliet". It is, beyond dispute, an opera of genuine and notable beauty. In the hands of artists, this work never fails to touch the heart of public enthusiasm; and in America, it has certainly grown greatly in favor since, in recent years, it has been performed by a company of singers of the first rank.

It would be uncomplimentary to the reader to tell the familiar story of "Romeo and Juliet", but it is necessary to outline it as it is given in the libretto of Barbier and Carré. The prelude contains a scene in which all the characters are grouped on the stage, and reference is made to the unhappy feud between the houses of Montague and Capulet. The first act takes place in the home of the Capulets. A ball is in progress in honor of Juliet's début in society. Juliet is formally introduced by her father, and subsequently expresses her happiness in the vocal waltz. To the ball, as maskers, come Romeo, Mercutio, and some of their friends. The first meeting of Romeo and Juliet takes place, and love at first sight follows. The appearance of Tybalt, who recognizes Romeo, gives rise to some dialogue, revealing to the lovers the identity of their respective families. Romeo and his friends leave the ball.

In the second act, we have the familiar balcony-scene of the Shakespearean drama. The interview of the lovers is briefly interrupted by the passage of the watch, whose suspicions of the presence of a stranger in the grounds are put to rest by the nurse. The love-scene then continues till the fall of the curtain. In the following scene, Romeo and Juliet go to the cell of Friar Laurence, and are married. In the third act, the feud between the two houses breaks out. Stephano, Romeo's page, fights with Tybalt, and Mercutio also fights with him, and is slain. Tybalt tries to force a quarrel with Romeo, but he declines the combat, until he is impelled to take vengeance for the death of Mercutio, his kinsman. Then he kills Tybalt, and is instantly overcome with horror and remorse, because Tybalt is Juliet's cousin. The Duke arrives upon the scene, and Capulet lays his complaint before him. The Duke sentences Romeo to exile, but the young man declares that he prefers death.

The rising of the curtain on the fourth act discovers Romeo and Juliet together in Juliet's chamber. Their love-scene is ended by the breaking of day, and Romeo is compelled to depart. Capulet enters and informs his daughter that he has chosen for her a husband, the Count Paris. In despair, she asks the aid of the Friar, who is present. He gives her a phial containing a drug to put her in a condition closely resembling death. The final scene shows us Juliet in her tomb. Romeo, returning to seek her, finds her, as he believes, dead. He slays himself, but before he breathes his last, Juliet revives, and the lovers join in one final outburst of despairing love before both die. It will be seen from this outline that the libretists succeeded in preserving the entire tragic action of the original play, while omitting the lighter scenes, such as those of Juliet with her mother and the nurse.

It is not necessary to enter into a detailed consideration of the music, which is very well able to speak for itself. In the first act, the most melodious and pleasing numbers are the solo of Capulet, the song of Mercutio describing Queen Mab, Juliet's waltz-song, and the first duet of the lovers. The waltz-song is a mere exhibition-aria, altogether out of place, and inserted only out of deference to a long-established custom. The second act consists almost wholly of the balcony-scene, and here Gounod's ability as a lyric writer is delightfully displayed. The music is, perhaps, a little too sentimental and not sufficiently passionate, but it is melodious and poetic. In the next scene, there is nothing remarkable, though the passage sung after the wedding usually pleases the hearers.



The following scene, in which Mercutio and Tybalt are killed, leans somewhat toward the style of Meyerbeer, but it lacks the theatrical vigor of that composer. On the other hand, the declamatory air of the tenor at its close is one of Gounod's most effective passages. In the fourth act, the composer is indeed at home, and here we meet with the most satisfying music of the opera. The duet, "Non, ce n'est pas le jour", is a finely dramatic piece of composition, and ranks with the best products of its writer's imagination. In the remainder of the opera, the only things to which especial attention need be called, are the charming orchestral accompaniment to Friar Laurence's announcement of his plan to save Juliet—heard again when she sleeps in the tomb—and the final love-duet.

"Roméo et Juliette" was produced at the Théâtre Lyrique, Paris, April 27, 1867, with Mme. Miolan-Carvalho as Juliet, and M. Michot as Romeo. The rôle of Juliet has been one of Mme. Adelina Patti's favorites, but the best cast of "Romeo and Juliet" in recent times, and probably the best ever brought together, was that of the Metropolitan Opera House at the opening of the season of 1894-95. It consisted of Mme. Melba as Juliet, Mlle. de Vigne as Stephano, Mlle. Bauermeister as the Nurse, M. Jean de Reszké as Romeo, M. Edouard de Reszké as Friar Laurence, M. Plançon as Capulet, Signor Gromzeski as Mercutio, M. Castelmary as the Duke, and M. Mau-guiere as Tybalt.

W. J. HENDERSON.

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# Romeo and Juliet.

## Overture-Prologue

with Chorus.

CHARLES GOUNOD.

Allegro maestoso.

Sopranos I & II.  
Tenors.  
Basses.

Chorus.

Allegro maestoso. (♩ = 84)

Piano.

poco animato.



First system of musical notation. Treble clef, bass clef. Key signature: one flat. Time signature: 3/4. The system contains two staves. The right staff has a melodic line with slurs and ties. The left staff has a bass line with chords and slurs. Performance markings include *And.*, *6*, *12*, and an asterisk *\**.

Second system of musical notation. Treble clef, bass clef. Key signature: one flat. Time signature: 3/4. The system contains two staves. The right staff has a melodic line with slurs and ties. The left staff has a bass line with chords and slurs. Performance markings include *And.*, *6*, *12*, and an asterisk *\**.

Third system of musical notation. Treble clef, bass clef. Key signature: one flat. Time signature: 3/4. The system contains two staves. The right staff has a melodic line with slurs and ties. The left staff has a bass line with chords and slurs. Performance markings include *And.*, *6*, *12*, and an asterisk *\**.

Fourth system of musical notation. Treble clef, bass clef. Key signature: one flat. Time signature: 3/4. The system contains two staves. The right staff has a melodic line with slurs and ties. The left staff has a bass line with chords and slurs. Performance markings include *And.*, *6*, *12*, *ff*, and an asterisk *\**.

Fifth system of musical notation. Treble clef, bass clef. Key signature: one flat. Time signature: 3/4. The system contains two staves. The right staff has a melodic line with slurs and ties. The left staff has a bass line with chords and slurs. Performance markings include *And.*, *6*, *12*, and an asterisk *\**.

Sixth system of musical notation. Treble clef, bass clef. Key signature: one flat. Time signature: 3/4. The system contains two staves. The right staff has a melodic line with slurs and ties. The left staff has a bass line with chords and slurs. Performance markings include *And.*, *6*, *12*, *ff*, and an asterisk *\**. The tempo marking *Tempo I.* is present above the right staff.

Seventh system of musical notation. Treble clef, bass clef. Key signature: one flat. Time signature: 3/4. The system contains two staves. The right staff has a melodic line with slurs and ties. The left staff has a bass line with chords and slurs. Performance markings include *And.*, *6*, *12*, and an asterisk *\**.

This page of musical notation consists of six systems, each with a treble and bass staff. The music is written in a key with one flat (B-flat) and a 2/4 time signature. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Dynamic markings include *ff* (fortissimo) and *f* (forte). There are also accents (^) and slurs throughout the piece. The piece concludes with a final chord in the bass staff.





dis deux fa-mil-les ri - va - les, Les Mon-tai - gus, - les Ca-pu - lets, -  
 both, in Ve-ro - na's fair cit - y, From an - cient grudge break to new fray, -

dis deux fa-mil-les ri - va - les, Les Mon-tai - gus, - les Ca-pu - lets, -  
 both, in Ve-ro - na's fair cit - y, From an - cient grudge break to new fray, -

dis deux fa-mil-les ri - va - les, Les Mon-tai - gus, les Ca-pu - lets,  
 both, in Ve-ro - na's fair cit - y, From an - cient grudge break to new fray,

(Orch.)  
 Pa. \*

De leurs guer - res sans fin, à tou - tes deux fa - ta - les, En - sanglan -  
 Civ - il blood now is shed, with - out re - morse or pit - y: On this we

De leurs guer - res sans fin, à tou - tes deux fa - ta - les, En - sanglan -  
 Civ - il blood now is shed, with - out re - morse or pit - y: On this we

De leurs guer - res sans fin, à tou - tes deux fa - ta - les, En - sanglan -  
 Civ - il blood now is shed, with - out re - morse or pit - y: On this we

*ad lib.*

ter le seuil de ses pa - lais. - Comme un rayon ver -  
 found the traf - fic of our play. - From forth the fa - tal

ter le seuil de ses pa - lais. - Comme un rayon ver -  
 found the traf - fic of our play. - From forth the fa - tal

ter le seuil de ses pa - lais. - Comme un rayon ver -  
 found the traf - fic of our play. (Orch.) From forth the fa - tal

*pad lib.*

Pa. \*

*cresc.* -

meil brille en un ciel d'o - ra - ge,      Ju - li - et - te pa - rut, -  
loins of foe-men so di - vid - ed,      Take their life chil-dren twain,

*cresc.* -

meil brille en un ciel d'o - ra - ge,      Ju - li - et - te pa - rut, -  
loins of foe-men so di - vid - ed,      Take their life chil-dren twain,

*cresc.* -

meil brille en un ciel d'o - ra - ge,      Ju - li - et - te pa - rut, -  
loins of foe-men so di - vid - ed,      Take their life chil-dren twain,

*cresc.* -

*pp*

et Ro - mé - o l'ai - ma! —      Et tous deux, ou - bli -  
Ro - meo and Ju - liet fair; —      Pa - rents' rage, mor - tal

*pp*

et Ro - mé - o l'ai - ma! —      Et tous deux, ou - bli -  
Ro - meo and Ju - liet fair; —      Pa - rents' rage, mor - tal

*pp*

et Ro - mé - o l'ai - ma! —      Et tous deux, ou - bli -  
Ro - meo and Ju - liet fair; —      Pa - rents' rage, mor - tal

*p* (Orch.)

*cresc.*      \*      *dim.*

ant le nom qui les ou - tra - ge,      Un même a - mour les en - flam -  
hate, were naught to them love - guid - ed,      For e - qual love their hearts did

*cresc.*      \*      *dim.*

ant le nom qui les ou - tra - ge,      Un même a - mour les en - flam -  
hate, were naught to them love - guid - ed,      For e - qual love their hearts did

*cresc.*      \*      *dim.*

ant le nom qui les ou - tra - ge,      Un même a - mour les en - flam -  
hate, were naught to them love - guid - ed,      For e - qual love their hearts did

*cresc.*      \*      *dim.*



ma! — share! —

Sort fu - nes - te! Hap - less lov - ers!

a - veu - gles co - Full sad was their

*p* *cresc.*

(Orch.)

lè - res! end - ing,

Ces mal - heu - reux a - mants pa - yè - rent de leurs pas - sage of their death - mark'd

Fear - ful and strange the

*f*

jours — love! —

La fin des hai - nes sé - cu - lai - res Qui vi - rent

A - lone their sac - ri - fice heart - rend - ing The hate of

*dim.*

(Curtain.)

naï-tre leurs a-mours!\_  
 a- ges could re- move!\_

naï-tre leurs a-mours!\_  
 a- ges could re- move!\_

naï-tre leurs a-mours!\_  
 a- ges could re- move!\_

*p*

*p* (Orch.)

*p*

*p*

*And.* \* *And.* \* *And.* \*

*cresc.* - *f*

*ff*

*rit.* *Adagio.*

*dim.* *p* *p*

*And.* \*

# Act I.

## No 1. The Capulets' Ball.

### Introduction.

Allegro maestoso.

Juliet.

Tybalt.

Paris.

Capulet.

Sopranos.

Tenors.

Basses.

Chorus.

Allegro maestoso. (♩. = 56)

Piano.

*ff*

*p*

*cresc.*

*f*

(Curtain rises.)

*f*



ff

SOPRANOS.

TENORS.

BASSES.

*Chorus.*

*p* L'heu - re s'en - vo - le Joy - euse et  
 Swift hours of plea - sure Pass - to gay

*p* L'heu - re s'en - vo - le Joy - euse et  
 Swift hours of plea - sure Pass - to gay

fol - le, Au pas - sage il faut la sai - sir,  
 mea - sure, Oh, en - joy them while on they fly!

fol - le, Au pas - sage il faut la sai - sir,  
 mea - sure, Oh, en - joy them while on they fly!

*cresc.*

Cueil - lons les ro - ses Pour nous é - clo - ses Dans la -  
 Ros - es are blush - ing, Fair fac - es flush - ing, Why for -

Cueil - lons les ro - ses Pour nous é - clo - ses Dans la  
 Ros - es are blush - ing, Fair fac - es flush - ing, Why for -

*cresc.*

*cresc.*

*cresc.*

*dim.* *p*

joie et dans le plai - sir -  
 bear, when all may en - joy?

joie et dans le plai - sir -  
 bear, when all may en - joy?

*dim.* *p*

*dim.* *p*

*dim.* *ff*



*p* TENORS.

Choeur fan - tas - que Des a - mours — Sous le  
 Hap - py masks that kiss fair - maid, — But re -

*p* BASSES.

Choeur fan - tas - que Des a - mours — Sous le  
 Hap - py masks that kiss fair - maid, — But re -

mas - que De - ve - lours, — Ton - em - pi - re — Nous at -  
 mind of charm they shade; — Half - con - ceal - ing, — Half - re -

mas - que De - ve - lours, — Ton - em - pi - re — Nous at -  
 mind of charm they shade; — Half - con - ceal - ing, — Half - re -

ti - re — D'un sou - ri - re, D'un re - gard!  
 veal - ing — Love in ev - 'ry charm ar - ray'd!

ti - re — D'un sou - ri - re, D'un re - gard!  
 veal - ing — Love in ev - 'ry charm ar - ray'd!

*p* Et com - pli - ce Le cœur glis - se Au ca -  
 Sly - ly steal - ing, Soft com - pel - ling, All too

*p* Et com - pli - ce Le cœur glis - se Au ca -  
 Sly - ly steal - ing, Soft com - pel - ling, All too

*cresc.*

*cresc.*

*dim.* *p*  
 pri - ee Du ha - sard!  
 will - ing Hearts in - vade!

*dim.* *p*  
 pri - ee Du ha - sard!  
 will - ing Hearts in - vade!

*p* *ff*



## p SOPRANOS.

Nuit d'i - vres - se! Pol - le nuit! L'on nous  
 Night of fan - cy, wan - ton night, All thy

pres - se, L'on nous suit! Le moins ten - dre Va se  
 stars to love in - vite. Sweet laugh call - ing, Light foot

ren - dre Et se pren - dre Dans nos rêts!  
 fall - ing, Sense - en - thrall - ing Well or ill!

De la bel - le Qui l'ap - pel - le, Tout ré -  
 Won - by ten - der Beau - ty's splen - dor All sur -

vè - le Les at - traits!  
 ren - der To her will!



*p* SOPRANOS.  
 L'heu - re s'en - vo - le Joy - euse et fol - le, Au pas -  
 Swift hours of plea - sure Pass to gay mea - sure, Oh, en -

*p* TENORS.  
 L'heu - re s'en - vo - le Joy - euse et fol - le, Au pas -  
 Swift hours of plea - sure Pass to gay mea - sure, Oh, en -

*p* BASSES.  
 L'heu - re s'en - vo - le Joy - euse et fol - le, Au pas -  
 Swift hours of plea - sure Pass to gay mea - sure, Oh, en -

sage il faut la sai - sir, Cueil - lons les ro - ses  
 joy them while on they fly! Ros - es are blush - ing,

sage il faut la sai - sir, Cueil - lons les ro - ses  
 joy them while on they fly! Ros - es are blush - ing,

sage il faut la sai - sir, Cueil - lons les ro - ses  
 joy them while on they fly! Ros - es are blush - ing,

*cresc.*  
 Pour nous é - clo - ses Dans la joie et dans le plai - sir.  
 Fair fac - es flush - ing, Why for - bear, when all may en - joy?

*cresc.*  
 Pour nous é - clo - ses Dans la joie et dans le plai - sir.  
 Fair fac - es flush - ing, Why for - bear, when all may en - joy?

*cresc.*  
 Pour nous é - clo - ses Dans la joie et dans le plai - sir.  
 Fair fac - es flush - ing, Why for - bear, when all may en - joy?

*p*

Cueil - lons, cueil - lons les ro - - ses Pour nous,  
 Swift hours, swift hours of plea - - sure, Fly - ing

Cueil - lons, cueil - lons les ro - - ses Pour nous,  
 Swift hours, swift hours of plea - - sure, Fly - ing

Cueil - lons, cueil - lons les ro - - ses Pour nous,  
 Swift hours, swift hours of plea - - sure, Fly - ing

pour nous é - clo - - ses Dans la joie et  
 pass to gay mea - - sure, Oh, en - joy them

pour nous é - clo - - ses Dans la joie et  
 pass to gay mea - - sure, Oh, en - joy them

pour nous é - clo - - ses Dans la joie et  
 pass to gay mea - - sure, Oh, en - joy them

*tr.* *2.* *tr.* *2.*

dans le plai - sir, Dans la joie et dans le plai -  
 while on they fly, Oh, en - joy them while on they

dans le plai - sir, Dans la joie et dans le plai -  
 while on they fly, Oh, en - joy them while on they

dans le plai - sir, Dans la joie et dans le plai -  
 while on they fly, Oh, en - joy them while on they

*tr.* *2.* *tr.* *2.* *tr.* *2.* *tr.* *2.*



sir. fly! Cueil-lons les ro - ses Pour nous é - clo - ses  
 Ros - es are blush - ing, Fair fac - es flush - ing,

*p* *cresc.*

*p* *cresc.*

*p* *cresc.*

*tr* *p* *cresc.*

*Red. \** *Red. \**

Dans la joie et dans le plai - sir, Dans  
 Why for - bear, when all may en - joy, why

*f*

*f*

*f*

*f*

la joie et dans le plai - sir!  
 for - bear, when all may en - joy?

la joie et dans le plai - sir!  
 for - bear, when all may en - joy?

la joie et dans le plai - sir!  
 for - bear, when all may en - joy?

*ff*

Allegretto. (♩.92)

Tybalt.

Eh! bien? cher Pâ-ris! —  
How now, my dear Pa - ris!

que vous sem - ble  
Art thou gaz - ing

Paris.

De la fê - te des Ca - pu - lets? —  
On our fest - al and fair ar - ray? —

Ri - chesse et beauté tout en -  
What rich - es and beau - ty a -



sem - ble Sont les hô - tes de ce pa - lais! —  
 maz - ing Are with - in this pal - ace to - day!

**Tybalt.**

Vous n'en voyez pas la mer - veil - le, Le tré - sor u - nique et sans  
 But as yet no note hast thou tak - en Of the rar - est trea - sure we

**Paris.**

prix, Qu'on des - tine à l'heureux Pâ - ris. — Si mon cœur en -  
 own, That is — des - tin'd for thee a - lone! — If naught yet my

co - re som - meil - le, Le moment est proche où l'a - mour Viendra l'éveil - ler à son  
 heart could a - wak - en, Now the time is near that shall move It to a - wak - en un - to

**Tybalt.**

tour. — Il sé - veil - le - ra, — il s'é - veil - le - ra, je l'es - pè -  
 love! — It shall yet a - wake, — it shall yet a - wake, or I won -

## Lo stesso movimento.

re: Re - gar - dez! \_\_\_\_\_  
 der: On - ly see! \_\_\_\_\_

re - gar - dez! la voi - ci, con - dui - te par son  
 on - ly see! by the hand her fa - ther leads her

*cresc.*

pè - re.  
 yon - der!

*f* *p*

## Capulet.

## Moderato (♩ = 76)

Soy - ez les bien - ve -  
 I bid ye wel - come

nus, a - mis dans ma mai - son! A cet - te fê - te de fa -  
 all, my friends, within my home! This is a joy - ful cel - e -



mil - le, La joie est de sai - son, la joie est de sai -  
bra - tion, This day whereon ye come, this day where-on ye

son! Pa - reil jour vit naî - tre ma fil - le! Mon cœur bat de plai -  
come! And my heart beats high in e - la - tion, For on this day was

*cresc.*

sir en - core en y son - geant! Mais ex - cu - sez ma ten - dresse in - dis -  
born my on - ly daughter dear! Par - don, I pray you, a fa - ther's fond

*dim.* *p*

crê - - te Voi - ci ma Ju - li - et - te! Ac - cueil - lez -  
heart! You see my daughter Ju - liet! May you re -

Andante. (♩=54)

la d'un re - gard in - dul - gent.  
gard her in - dul - gent - ly here!

*pp*

*pp* TENORS. (admiringly.)

Ah! qu'elle est bel - le! ah! qu'elle est bel - le! On di -  
Ah! she is charm - ing! Ah! she is charm - ing! She ap -

*pp* BASSES.  
Ah! qu'elle est bel - le! ah! qu'elle est bel - le! On di -  
Ah! she is charm - ing! Ah! she is charm - ing! She ap -

*p* *pp*

rait u - ne fleur nou - vel - le Qui s'é - pa - nou - it au ma - tin. —  
pears like an op' - ning flow - er That un - folds in morn - ing so bright. —

rait u - ne fleur nou - vel - le Qui s'é - pa - nou - it au ma - tin. —  
pears like an op' - ning flow - er That un - folds in morn - ing so bright. —

*p* *pp*

## SOPRANOS

Ah! qu'elle est bel - le! ah! qu'elle est bel - le! El - le  
Ah! she is charm - ing! Ah! she is charm - ing! On her

sem - ble por - ter en el - le Tou - tes les fa - veurs du des - tin. —  
way kind - ly fate doth show - er Ev - 'ry boon that heart can de - light. —

*cresc.* *dim.* *p* *cresc. molto*





Musical notation for the first system, featuring a vocal line with a melodic phrase and a piano accompaniment with a rhythmic pattern.

Tout un monde en- chan-  
 All a - round fai- ry -

*pp*

Musical notation for the second system, including lyrics and piano accompaniment with a 'pp' dynamic marking.

té sem - ble naître à mes yeux!  
 land seems to ra - vish mine eyes!

*p*

Musical notation for the third system, including lyrics and piano accompaniment with a 'p' dynamic marking.

Tout me fête et m'en - i - vre,  
 Danc - ers wend - ing, Gal - lants bend - ing,

*cresc.*

Musical notation for the fourth system, including lyrics and piano accompaniment with a 'cresc.' dynamic marking.

Tout me fête et m'en - i - vre!  
 In one vi - sion un - end - ing!

*dim.* *p*

3 2 1

Musical notation for the fifth system, including lyrics, piano accompaniment, and performance instructions like 'dim.', 'p', and fingerings.



Et mon â - me ra - vi - -  
And my heart all a glow - -

\*

e S'é - lan - ce dans la vi - - e  
ing, In rap - ture o - ver - flow - - ing,

*cresc.*

Com - me loi - seau s'en - vole aux cieux, com - me l'oi -  
Fain would it soar to gain yon skies, fain would it

*f*

seau s'en - vo - - - - le, s'en - vole aux  
soar to gain, to gain yon

cieux!  
skies!

*ff*

Allegro. (♩. 60.)

Capulet.

Al - lons! jeu - nes gens! — Al -  
A hall! mer - ry men! — A

lons! bel - les da - mes! Aux plus - di - li - gents Ces yeux pleins de —  
hall! bon - ny la - dies! Who will - not be — won — Where beau - ty — ar -

*dim.*

*p*

flam - mes! Ces yeux, ces yeux pleins de — flam - mes!  
ray'd is? Be won, where beau - ty — ar - ray'd — is?



Nar - gue! nar - gue des cen - seurs, Qui gron - dent, qui  
 Down them, down them, grum - blers all, Who're chid - ing, who're

gron - dent, qui gron - dent sans ces - se! Fè - tez la jeu - nes - se! Fè -  
 chid - ing, who're chid - ing for ev - er! Fair youth is in fa - vor, fair

tez la jeu - nes - se! Fè - tez la jeu - nes - se, Et place aux dan -  
 youth is in fa - vor, fair youth is in fa - vor! Make way for the

seurs! \_\_\_\_\_  
 ball!

Qui reste à sa place Et ne dan - se pas, De quelque dis -  
 An - y la - dy here Who is dain - ty now, She doth wear a



grâ - ce Fait l'a - veu tout bas! Qui reste à sa place Et ne dan - se  
corn Up - on her toe, I vow! An - y la - dy here Who is dain - ty

pas, De quel - que dis - grâ - ce Fait l'a - veu tout bas! Ô re - gret ex -  
now, She doth wear a corn Up - on her toe, I vow! By'r La - dy! My

trê - me! Quand j'é - tais moins vieux, Je gui - dais moi - mê - me Vos é - bats jo -  
day for a mea - sure is gone, Tho' gal - lant more gay nev - er vis - or put

yeux! Les dou - ces pa - ro - les Ne me coûtaient rien! Que  
ont! To la - dy's ear oft I a love - tale would tell, And

d'a - veux fri - vo - les Dont je me sou - viens!  
whis - per - ing soft, I could please her right well!

Ô fol - les an - né - es Qu'em - por -  
 Gone la - dy and lov - er! My beard

*p* \* \* \*

te le temps! Ô fleurs du prin - temps À ja -  
 now is hoar; I'll mask me no more, My gay

*cresc.* \* \*

mais fa - né - es! Al - lons! jeu - nes gens! Al -  
 time is o - ver! A hall! mer - ry men! A

*dim.* \* *p* \* *f* \* \*

lons! bel - les da - mes! Aux plus di - li - gents Ces yeux pleins de  
 hall! bon - ny la - dies! Who will not be won Where beau - ty ar -

*dim.* \* *p* \* \*

flam - mes! Ces yeux, ces yeux pleins de flam - mes!  
 ray'd is! Be won, where beau - ty ar - ray'd is!

*dim.* \* *p* \* \*



*f* Nar - gue! nar - gue! des cen - seurs, Qui gron - dent, qui  
Down them, down them, grum - bliers all, Who're chid - ing, who're

gron - dent, qui gron - dent sans ces - se! Fê - tez la jeu - nes - se! Fê -  
chid - ing, who're chid - ing for ev - er! Fair youth is in fa - vor, fair

tez la jeu - nes - se! Fê - tez la jeu - nes - se, Et place aux dan -  
youth is in fa - vor, fair youth is in fa - vor! Make way for the

seurs, Et place aux dan - seurs, Et pla - ce  
ball, - make way for the ball, - make way

aux dan - seurs!  
for the ball!

*a tempo.*



*ff* SOPRANOS.  
 Nar - gue! nar - gue des cen - seurs, Qui grondent, qui grondent, qui  
 Down them, down them, grum - blers all, - Who're chid - ing, who're chid - ing, who're

*ff* TENORS.  
 Nar - gue! nar - gue des cen - seurs, Qui grondent, qui grondent, qui  
 Down them, down them, grum - blers all, - Who're chid - ing, who're chid - ing, who're

*ff* BASSES.  
 Nar - gue! nar - gue des cen - seurs, Qui grondent, qui grondent, qui  
 Down them, down them, grum - blers all, - Who're chid - ing, who're chid - ing, who're

*ff*

gron - dent sans ces - se! Fê - tons la jeu - nes - se! Fê - tons la jeu -  
 chid - ing for ev - er! Fair youth is in - fa - vor, fair youth is in -

gron - dent sans ces - se! Fê - tons la jeu - nes - se! Fê - tons la jeu -  
 chid - ing for ev - er! Fair youth is in - fa - vor, fair youth is in -

*a. 2.*

nes - se! Fê - tons la jeu - nes - se, Et place aux dan - seurs, Et  
 fa - vor, fair youth is in - fa - vor! Make way for the ball, - make

nes - se! Fê - tons la jeu - nes - se, Et place aux dan - seurs, Et  
 fa - vor, fair youth is in - fa - vor! Make way for the ball, - make

place \_\_\_\_\_ aux dan seurs!  
 way \_\_\_\_\_ for the ball!

The top section of the page contains three vocal staves. The first two staves are for the vocal line, and the third is for the basso continuo. The lyrics are: "place \_\_\_\_\_ aux dan seurs!" and "way \_\_\_\_\_ for the ball!". The music is in a minor key with a 3/4 time signature. The lyrics are written below the notes, with long horizontal lines indicating the duration of the words.

*ff*

The piano accompaniment begins with a forte (*ff*) dynamic. The right hand features a rhythmic pattern of eighth notes, while the left hand plays a steady eighth-note accompaniment. The music is in a minor key.

The piano accompaniment continues with a similar rhythmic pattern. The right hand has a more melodic line with some grace notes, while the left hand remains a steady accompaniment.

The piano accompaniment continues with a similar rhythmic pattern. The right hand has a more melodic line with some grace notes, while the left hand remains a steady accompaniment.

*f* *p*

The piano accompaniment continues with a similar rhythmic pattern. The right hand has a more melodic line with some grace notes, while the left hand remains a steady accompaniment. Dynamics *f* and *p* are indicated.

*dim.*

The piano accompaniment continues with a similar rhythmic pattern. The right hand has a more melodic line with some grace notes, while the left hand remains a steady accompaniment. A *dim.* (diminuendo) marking is present.

The piano accompaniment concludes with a similar rhythmic pattern. The right hand has a more melodic line with some grace notes, while the left hand remains a steady accompaniment.



**Mercutio.** *Recit.* *Moderato.*

En - fin la place est libre, a - mis!  
 My friends, we are a - lone, at last!

**Piano.**

**Romeo.**

Non, non, vous l'a - vez pro -  
 No, no, for your word you

Pour un in - stant qu'il soit per - mis d'ô - ter son masque.  
 Now I may doff my vis - or for a mo - ment on - ly.

mis! Soy - ons pru - dents! i - ci nul ne doit nous con - naî - tre!  
 pass'd! Let us be - ware, for here to be known were dis - as - ter!

Quittons cet - te mai - son sans en bra - ver le maî - tre.  
 Now let us leave the house be - fore we brave its mas - ter.

**Mercutio.**

Bah!  
 Bah!



— si les Ca - pu-lets sont gens à se fà - cher, C'est là - che - té de nous ca -  
 — If they think we came to quar - rel or de - ride, We should be cow'rds were we to

Tempo moderato. *ben ritmato.*

cher, Car nous a-vonstous là de quoi leur te-nir tê - te!  
 hide; For ev-'ry man of us has where-with-al to curb them!

*f*  
 Oui, nous a-vonstous là de quoi leur te-nir tê - te! —  
 Ay, ev-'ry man of us has where-withal to curb them! —

6 TENORS.  
 Oui, nous a-vonstous là de quoi leur te-nir tê - te! —  
 Ay, ev-'ry man of us has where-withal to curb them! —

6 BASSES.  
 Oui, nous a-vonstous là de quoi leur te-nir tê - te! —  
 Ay, ev-'ry man of us has where-withal to curb them! —

*f p dim. p*

Romeo.

Recit.

Mieux eût va - lu, ne pas nous mê -  
Bet-ter by far, we nev-er had

Mercutio. Andante.

Romeo. (mysteriously.)

ler à la fê - te! Pour - quoi? J'ai fait un rê - ve!  
come to dis-turb them! For why? I have been dream - ing!

Mercutio. (with feigned terror.)

Allegro.

ô — présage a - lar - mant!  
Oh! — a warn - ing of doom!

(drolly.)

Romeo. (astonished.)

La rei - ne Mab ta vi - si - té! Com - ment?  
'Tis from Queen Mab you've had a call From whom?

## No 2. Ballade of Queen Mab.

Allegro. (♩ = 100)

Mercutio.

Mab,  
Mab, la  
the

Piano.

*pp* *legerissimo.*rei - ne des men - son - ges, Pre - side aux son -  
queen of dreams and vi - sions, Of vain il - lu -ges. Plus le - gè - re, plus le - gè - re que le  
sions. E - ven light - er, e - ven light - er than thevent De - ce - vant, A tra - vers les  
breeze O'er the trees, On thro' night - lypa - ce, A tra - vers la nuit, El - le  
spac - es She a - thwart the skies Ev - er



pas - se, El - le fuit, El - le pas - se, El - le  
 pass - es, Ev - er flies, ev - er pass - es, ev - er

fuit, El - le pas - se, El - le  
 flies, ev - er pass - es, ev - er

fuit!  
 flies!

Son char, que l'a-tô-me ra -  
 Her team is of a-tom-ies

*p*

pide En - traî - ne dans l'é - ther lim - pi - de, Fut  
 twain, Her trac - es are than cob - web fin - er, Her

fait d'u - ne noi - set - te vi - de Parver de ter - re, le char - ron! Les har -  
 car is from squir - rel, the join - er, And of a ha - zel - nut 'tis made! For a

*pp*

nais, sub-ti - le den - telle, Ont é - té dé - cou - pés dans l'ai -  
top a grass-hop-per's wing, And a this - tle-down spring! Her driv -

*pp*

le De quel - que ver - te sau - te - rel - le Par son eo -  
er, A small grey gnat, he made the cov - er, That she may

cher, le mou-che - ron! Un os de gril - lon sert de  
lie well in the shade. A film is the lash of her

manche À son fouet, — dont la mè - che blanche Est  
whip, And the stock, — is a crick - et - bone; 'Twas

prise au ra - yon qui s'é - panche De Phoe - bé ras - sem - blant — sa  
wound from the rays of the moon When high it shone in the sky — a -



cour.  
bove.

Cha - que nuit, dans cet é - qui -  
Ev - 'ry night, so air - i - ly

pa - ge, Mab vi - si - te, sur son pas - sa - ge, L'époux qui rê - ve de - veu -  
car - ried, Mab doth wan - der, and where she's tarried The spouse will dream that he's un -

vage - Et l'a - mant qui rê - ve d'a - mour! À son ap - pro - che, la - co -  
mar - ried, And the lov - er dreameth of love! And the co - quette, when Mab is

quet - te Rè - ve d'a - tours et de toi - let - te, Le cour - ti - san fait la cour -  
near - ing, Dreams of ap - par - el gay she's wear - ing, Suitors to bow dream of pre -

bet - te, Le po - è - te ri - me ses vers! A l'a -  
par - ing, And the rime - ster rim - eth his rime! Then the



vare en son gî - te som - bre, Elle ou - vre des tré - sors — sans  
mi - ser, in sor - did slum - ber, Sees rich - es more than he — can

nom - bre, Et la li - ber - té rit dans l'ombre Au pris-on -  
num - her, And the pris-on - cell chill and som - bre, Brightens in

nier char-gé de fers. — Le sol - dat rê - ved'embus -  
free-dom's ray sub - lime! — And the sol-dier dreams of am-bus -

*pp*

ca - des, De ba - tail - les et d'es-to - ca -  
cades, — Of healths five fath - om deep, and Span - ish blades,

des, El - le lui ver - se les ra - sa - des  
Wak - en'd by roar - ing can - non - ades — He

*poco ritardando.*

Dont ses lau-ri-ers sont ar-ro-sés.— Et  
 swears a prayer or two, then sleeps a-gain.— And

toi, qu'un sou-pir ef-fa-rou-che,  
 thou, whom a sigh dis-com-pos-es,

Quand tu re-po-ses sur ta cou-che, 0 vierge! elle ef-  
 When soft thine eye in slum-ber clos-es, 0 maid! she thy

fleu-re ta bou-che— Et te fait rê-ver de bai-sers!  
 lip light-ly cross-es,— Mak-ing thee to dream kiss-es then!

Mab, la rei-ne des men-  
 Mab, the queen of dreams and



son - ges, Pré-side aux son - ges. Plus lé -  
 vi - sions, Of vain il - lu - sions; E - ven

*pp*

gè - re, plus lé - gè - re que le vent Dé - ce - vant,  
 light - er, e - ven light - er than the breeze O'er the trees,

*pp*

A tra-vers l'es - pa - ce, A tra-vers la  
 On thro' night - ly spac - es She a - thwart the

*pp*

nuit, El - le pas - se, El - le fuit, El - le pas - se, El - le  
 skies Ev - er passes, Ev - er flies, ev - er pass - es, ev - er

fuit, El - le pas - se, El - le fuit!  
 flies, ev - er pass - es, ev - er flies!

*ff*



N<sup>o</sup>2bis. Recit. and Scene.

Moderato.

Recit.

Romeo.

Eh! bien! que l'a-ver-tis- sement Me vienne de Mab ou d'un  
Well said! Now, be it as it will, From Mab or from an-y good

Piano.

Recit.

*misurato.*

au-tre, Sous ce toit qui n'est point le nô-tre Je me sens at-tris-  
fai-ry, In this house we should nev-er tar-ry, For I feel in my

*misurato.*

*pp*

Allegretto scherzando.

Mercutio. (banteringly.)

té d'un noir pres-sen-ti-ment! Ta tris-tes-se, je le de-  
heart a sad pre-sage of ill Of thy sad-ness I know the

vi-ne, Est de ne point trou-ver i-ci ta Ro-sa-  
rea-son, For if thy Ro-sa-line were here, to sigh were

Recit.

li-ne; Cent au-tres dans le bal te fe-ront ou-bli-  
trea-son! A hun-dred oth-ers here soon will make you de-

Recit.

er Ton fol a - mour d'é - co - lier! — Viens! Come!  
 ny Your fool - ish love, sil - ly boy! — Come!

Allegro. (♩=96)

Romeo. Moderato.

Ah! voy - Ah! be -

Romeo.

ez! — Cet - te beau - té cé - les - te Qui semble un rayon dans la  
 hold! — Yon - der ce - les - tial beau - ty, That beams like a ray in the

Mercutio.

Qu'est - ce donc? What is you?

Mercutio. Red. \*

nuit! — Le por - te - re - spect qui la suit — Est du - ne beau -  
 night! — But hard - ly so charm - ing a sight — Is the guard of



té plus mo-des-te! Ô tré-sor di-gne des cieux! Quel-le clar-té sou-hon - or on du - ty! Oh, a star meet for the skies! What sudden ray di-

*And.* \*

daine a des-sil-lé mes yeux! Je ne con-nais-sais pas la beau-té vé-ri-vine un-seals my wond'ring eyes! For nev-er did they yet un-to beau-ty a-

*p*

ta-ble! Ai-je ai-mé jus-qu'i-ci? ai-je ai-mé? Bon! wak-en! Have I lov'd un-til now? Have I lov'd? Good!

*f* *dim.* *pp* *f*

voilà Ro-sa-line au dia-ble! Et nous avions pré-vu ce- Now is Ro-sa-line for-sak-en: And we fore-saw it long a-

*p* *f* *p*

ei! go! Friends of Romeo. On la con-gé - Nowhethrowsher

6 TENORS. Nous a-vions pré-vu ce ei! Nous a-vions pré-vu ce ei!  
We fore-saw it long a-go! We fore-saw it long a-go!

6 BASSES. *p*

*p*

*p*



di - e Sans plus de sou - ci, Et la co - mé - di - e Se ter - mine ain -  
o - ver With no more a - do; Had 'a sigh - ing lov - er Ev - er heart so

si!  
true?  
TENORS. *p*  
Chorus. On la con - gé - di - e Sans plus de sou - ci, Et la co - mé -  
Now hethrows her o - ver With no more a - do; Had a sigh - ing  
BASSES. *p*  
On la con - gé - di - e Sans plus de sou - ci, Et la co - mé -  
Now hethrows her o - ver With no more a - do; Had a sigh - ing

di - e Se termine ain - si!  
lov - er Ev - er heart so true?

di - e Se termine ain - si!  
lov - er Ev - er heart so true?

Allegro. (♩=96.)

*f* *p* *f* *p*

*f* *dim.* *p*

Juliet.

Allegro.

Voy- ons, nour- ri - ce,  
What will you, Nurs-ey?

*cresc.* *f*

Gertrude. Recit.

on mattend, par- le vi - te!  
Do be quick, they are wait- ing!

Res- pi- rez un mo -  
Let us wait for a

*f* *f*

Juliet.

(carelessly)

ment! est- ce moi qu'on é- vi - te,  
breath! Is it me they're a- void- ing,

Ou le com- te Pà- ris que l'on cher- che?  
Oryoung Pa- ris, the county, they're seeking?

*pp*

(laughing)

Ah! ah! Je son-ge  
Ahl ah! My mind on

Vous au-rez là, dit - on, la per-le des ma - ris.  
A ver-y flow'r! A flow'r! How hap-py shall you be!

bien vraiment au ma-ri - a - ge!  
such a dream nev-er has tar-ried!

Par ma ver - tu! j'è-tais ma - ri -  
Why la - dy mine! When I was your

Non! non!\_ je ne veux pas té-cou-ter plus long-  
No! no!\_ I will no more hear the song you would

ée à votre â - - ge!  
age, I was mar - - ried!

temps! Lais-se mon â - me, lais-se mon âme\_ à son prin - -  
sing! O, let my heart, - O, let my heart\_ re-joice in

*f* *dim.* *p*



Tempo di Valse animato.

*Don't rush*

Juliet.

Juliet's vocal line begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The lyrics "temps! Spring!" are written below the staff. The piano accompaniment starts with a grand staff (treble and bass clefs) and a forte (*ff*) dynamic marking.

The second system continues the vocal and piano parts. The vocal line features a melodic phrase with a *ff* dynamic marking and the exclamation "Ah! Ah!". The piano accompaniment continues with a rhythmic accompaniment.

The third system shows the vocal line with lyrics "Je In veux my" and a piano (*p*) dynamic marking. The piano accompaniment includes a *dim.* (diminuendo) marking and a *pp* (pianissimo) dynamic marking.

The fourth system continues the vocal line with lyrics "vi - - vre Dans le rê - - fai - - ry Dream Id rev - -". The piano accompaniment continues with a steady accompaniment.

The fifth system shows the vocal line with lyrics "ve qui m'en - - i - - - vre el, gay and air - - - y,". The piano accompaniment includes a *cresc.* (crescendo) marking.

*ff*  
 Ce jour en - cor! Dou -  
 Yet one day more! Like

*dim.* *p*

ce flam - me, Je  
 a trea - sure I will

*dim.* *p*

gar - de dans mon à -  
 guard thee, naught my plea -

*cresc.* *cresc.*

me Com - me un tré - sor! Je  
 sure E'er will re - store! In

*f* *p*

veux vi - vre Dans ce rê -  
 my fai - ry Dream I'd rev -

*pp*

*cresc.*

ve qui m'en ri vre  
 el, gay and air y,

*cresc.*

*dim.* *p*

Ce jour en cor! Dou -  
 Yet one day more! Like

*dim.* *p*

*cresc.*

ce flam me, Je te  
 a trea - sure I will

*cresc.*

*molto.*

gar de dans mon à -  
 guard thee, naught my plea -

*molto.*

*dim.* *p*

me Com - me un tré - sor!  
 sure E'er will re - store!

*dim.* *p*



Cette i - vres - se De jeunes - se Ne dure hé - las! qu'un  
 Hours en - tic - ing, Youth re - joic - ing, Will all too soon be

jour, Puis vient l'heu - re Où l'on pleu -  
 gone, Tear - ful hours Send their show -

- re, Le cœur cè - de à l'a - mour, Et  
 - ers When by love - hearts are won, And

le bon - heur fuit sans re -  
 all our joys are then un -

tour! Ah! Je  
 done! Ah! In

veux vi - vre Dans ce rê -  
my fai - ry Dream I'd rev -

ve qui m'en - ri - vre Long -  
el, gay and air - y, Yet -

*cresc.*

*dim.* temps en cor! Dou - ce flam -  
one day more! Like a trea -

*p* *cresc.*

me, Je te gar - de  
sure I will guard thee,

*molto.* dans mon à me Com - me un tré -  
naught my plea - sure E'er will re -

*f*



## Un poco meno allegro, ma poco.

sor! Loin de l'hi-ver mo-ro-se, Lais-se  
store! Far from the win-ter snows, Do not

*pp*

*Ad.* \* *Ad.* \* *Ad.*

moi,\_\_\_\_\_lais-se moi som-meil-ler, Et res-pi-  
wake,\_\_\_\_\_do not wake me to-day; Let me en-

\* *Ad.* \* *Ad.* \* *rit.*

rer la ro-se, res-pi-rer la rose A-vant  
joy the rose, Let me en-joy the rose Ere she

*Ad.* \* *rit.*

de l'ef-feuil-ler. Ah! Ah!  
with-er a-way! Ah! Ah!

*Tempo I.*

*p*

Ah! Ah!  
Ah! Ah!



*f* *pp*

*cresc.* *f*

*f* *p*

Dou - ce flam - - - me,  
Like a trea - - - sure

Res - - - te dans mon à - - - me Comme un  
I fond - ly will guard thee, Naught will

doux tré - sor Long - - - temps en - -  
thee re - store When thou art

cor!  
oer!

Ah!  
Ah!

*ff*

Musical notation for the first system, featuring a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with rests.

*Slow*

Comme un tré - sor Long - - - temps en - cor!  
 Naught will re - store When thou art o'er!

*tr tr tr*

*ff* *ff* *a tempo.*

Musical notation for the second system, including vocal lines with lyrics and piano accompaniment with dynamic markings.

Musical notation for the third system, showing piano accompaniment with chords and bass lines.

Musical notation for the fourth system, including piano accompaniment with chords and bass lines.

Musical notation for the fifth system, including piano accompaniment with chords and bass lines.

No 3 bis. Recit.

Allegro moderato.

Romeo.

Musical staff for Romeo's vocal line, starting with a treble clef and common time signature. The melody begins with a quarter rest followed by eighth notes.

Le nom de cet - te bel - le en - fant?  
The name of yon - der charming maid?

Gregorio.

Musical staff for Gregorio's vocal line, starting with a bass clef and common time signature. The melody begins with a quarter rest followed by eighth notes.

Vous l'i - gno - rez? —  
Do you not know? —

Allegro moderato.

Piano.

Piano accompaniment for the first system, featuring a grand staff with treble and bass clefs. The music is marked *pp* and consists of rhythmic patterns in both hands.

Gertrude (turning round).

Musical staff for Gertrude's vocal line, starting with a treble clef and common time signature. The melody begins with a quarter rest.

Plaît-il?  
Your will?

Musical staff for Gregorio's vocal line, starting with a bass clef and common time signature. The melody features triplet markings.

C'est Gertru - de.  
It is Ger-trude.

Très gra - ci - eu - se da - me! Pour les soins du souper Je  
Par - don me, charming la - dy! They are calling for you Be-

Piano accompaniment for the second system, featuring a grand staff with treble and bass clefs. The music is marked *f* and *p* and includes sustained chords.

Gertrude (importantly).

Juliet.

Romeo.

Musical staff for Gertrude's vocal line, starting with a treble clef and common time signature. The melody is marked *f*.

C'est bien! me voi-ci! Va!  
In - deed! I will come! Go!

De grâ - ce, de - meu - rez! —  
I pray you, stay a while! —

Musical staff for Gregorio's vocal line, starting with a bass clef and common time signature. The melody features triplet markings.

crois qu'on vous ré-clame.  
low, sup - per is ready.

Piano accompaniment for the third system, featuring a grand staff with treble and bass clefs. The music is marked *p* and *f* and includes sustained chords.



N<sup>o</sup> 4. Madrigal

à due.

Moderato

Juliet.

Romeo.

Piano.

Moderato (♩ = 66)

*p* *cresc.* *dim.* *p*

Romeo.

Angé a - do - ra - ble, Ma main cou-  
Tho' I a - dore thee, My hand un-

pa - ble Pro - fane, en lo - sant tou - cher, — La main di-  
worth - y Pro - fanes but in meet - ing thine, — A shrine so

vi - ne Dont j'i - ma - gi - ne Que nul n'a droit d'ap - pro -  
ho - ly, I deem it fol - ly E'en - to sa - lute it with

*rit.* *rit.*

*a tempo.*

cher! — mine! — Voi - là, je pen-se, La pé - ni -  
 On low - ly bending Pil - grim of -

*a tempo.*

*ad.* \* *ad.* \* *ad.* \*

ten-ce Qu'il con - vient de m'im-po - ser, C'est que j'ef -  
 fending, Deign to im - pose a gen-tle fine: Lips rev - e -

*cresc.*

fa - ce L'in - di - gne tra - ce De ma main — par un bai - ser!  
 ren - tial Wait pen - e - ten-tial On thy leave — to kiss the shrine!

*rall.* *a tempo.*

*dim.* *p* *colla voce.* *pp* *a.t.*

Juliet.

Cal - mez vos crain - tes! A ces é -  
 Calm your e - mo - tion! In true de -

*p*

trein - tes Du pé - le - rin pros - ter - né — Les sain - tes  
 vo - tion No prayer - ful pil - grim shall pine; — E'en saints will

*rit.*

mè - me, Pour - vu qu'il ai - me, Ont da - van - ce par-don-  
hear him, Ere he im-plore them, If his heart know love di-

*a tempo.*

né. — Mais à sa bou-che La main qu'il  
vine. — Yet, as a fa - vor, Fair hand may

*a tempo.*

tou-che Prudem - ment doit re - fu - ser Cet - te ca -  
nev - er To his lip its will re - sign; Tho' he con -

*cresc.*

resse — En - chan - te - res - se Qu'il im - plo - re en un bai -  
fess - es, His fond ca - ress - es, Win no leave — to kiss the

*dim.* *p* *colla voce.* *pp*

*rall.*

*a tempo.* **Romeo.**

ser! — Les sain - tes ont pour - tant  
shrine! — The saints have lips as well,

*a tempo.* *dol. espr.*



## Juliet.

Pour pri - er seu - le - ment!  
They em - ploy them in prayer!

*Romeo.*  
u - ne bou - che ver - meil - le N'en -  
and they sure - ly may use them! And

ten - dent - el - les pas la voix, qui leur con - seil - le Un ar -  
will they nev - er hear a voice that in - ly sues them, Or shall

## Juliet.

*poco animando.*

rèt plus clé - ment? Aux pri - è - res d'a - mour leur  
faith earn de - spair? To all prayers born of love their

cœur reste in - sen - si - ble, Même en les e - xau - çant!  
hearts will nev - er hear - en, Tho' well they hear the vow!

Romeo.

*rit.*

E - xau - cez donc mes vœux — et gar - dez im - pas - si - ble Vo -  
 Oh, hear my ar - dent vow! — And tho' blush - es may dark - en, Still —

Tempo I. (*molto determinato*)

Juliet.

Ah! — je n'ai pu m'en dé - fen - dre! J'ai pris  
 Ah! — I've no pow'r to re - fuse it! Now my

- tre front rou-gis - sant!  
 - un-mov'd be your brow!

Tempo I. (*molto determinato*)

Romeo.

le pé - ché pour moi! — Pour a - pai - ser vo - tre é - moi! — Vous plaît -  
 own the sin shall be! — Mine let the sin ev - er be! — Give it

Juliet.

*cresc.*

Romeo.

il de me le ren - dre? Non! je l'ai pris! lais - sez - le moi! Vous  
 me, and you will lose it! No! it is mine! Ah, leave it me! No!

Juliet.

Non! je l'ai pris! — laissez - le  
The sin is mine, — ah, leave it

*cresc.*

l'a - vez pris, ren - dez - le moi! Vous l'a - vez pris! — ren - dez - le  
it is mine! Ah, give it me! The sin is mine, — ah, give it

*cresc.* *p*

moi! Non, je l'ai pris! — laissez - le moi! laissez - le moi! laissez - le  
me! The sin is mine, — ah, leave it me, ah, leave it me, ah, leave it

*poco rit. cresc.* *dim.*

moi! Vous l'a - vez pris! — ren - dez - le moi! ren - dez - le moi! rendez - le  
me! The sin is mine, — ah, give it me, ah, give it me, ah, give it

*poco rit. cresc.* *dim.*

*poco rit. p cresc.* *dim.*

moi! — laissez - le moi! —  
me! — ah, leave it me! —

*rit. molto.*

moi! — ren - dez - le moi! —  
me! — ah, give it me! —

*pp rit. molto.* *p a tempo.*

*dim.* *p*



## No 5. Finale.

Allegro moderato.

Juliet.

Romeo.  
Tybalt.

Mercutio.  
Paris.  
Capulet.

Chorus.

Piano.

Romeo. Juliet. Romeo.

Quelqu'un! C'est mon cou-sin Ty-balt! Eh! quoi! vous  
Who comes? Oh, 'tis my cou-sin Tybalt! And you? who

Juliet. Romeo (aside)

ê - tes! — La fil-le du seigneur Ca - pu - let! — Dieu!  
are you? I am Lord Ca - pu-let's daughter! Heavns!

Tybalt. Par-don! Cou-si-ne, nos a-mis dé-  
How now, fair Cousin! From the ball our

ser - te - ront nos fê - tes Si vous fuy - ez ain - si leurs re - gards! Ve - nez done! ve - nez  
friends will all be go - ing If you do thus with - draw from their sight! Come away! comé a -

*pp* (softly)

donc! Quel est ce beau ga - lant qui s'est mas-qué si vite En me voy - ant ve -  
 way! Who is yon fine young blade who quick-ly donn'd his mask when I was com - ing

**Juliet.** **Romeo.**

Je ne sais! — Dieu vous garde, seigneur! —  
 I do not know! — Fair good e-ven, my lord! —

nir? — On di-rait qu'il m'é-vi - te!  
 near? — He ap-pears to a-void me!

**Allegro molto.** **Tybalt.**

— (exit Romeo.) Ah! — je le re - con-nais à sa  
 Ha! — I do know him well by his

**Juliet.** (with alarm)

Ro-mé-o! —  
 Ro - meo! —

voix, — à ma hai - ne! C'est lui! c'est Ro-mé - o! —  
 voice, — by my ha - tred! 'Tis he! it is Ro-meo!

sur l'honneur! — Je pu - ni - rai le traître et sa mort est cer - tai - ne!  
 By my soul! — I'll pun-ish yon-der slave, and his death is as - sur - ed!

(exit)



## Adagio. Juliet. (terrified).

C'é - tait Ro - mé - o!  
'Twas Ro - meo him - self!

*f* *dim.* *pp*

(absorbedly, with fixed gaze)

Ah! je fai vu trop tôt sans le con-  
Ah! Too ear-ly seen un-known, and known too

*pp*

naï - tre! late! La haine est le ber - ceau de cet a - mour fa -  
late! late! late! late! late! late! late! late! late! late! late! late!  
Fell ha - tred is the cra - dle of this fa - tal

*p*

tal! love! C'en est fait! Woe is me! si je ne puis être à If I nev - er his may

*p* *p*

lui, be, Que le cer - cueil soit mon lit nup - ti -  
be, For me the grave, then a bride - bed shall

*p*



Allegro molto. (♩=88.) (Romeo reappears.)

al! prove!

*p* *cresc. molto*

**Tybalt.** **Paris.**

Le voi - ci! le voi - ci! Qu'est-ce  
He is there! he is there! Who is

*ff*

**Tybalt.** **Paris.** **Romeo.**

donc? Romé - o! Romé - o! Mon nom mè - me  
he? Ro - meo! Ro - meo! All is o - ver!

*ff* *f*

Est un crime à ses yeux! O dou - leur! ô dou -  
She doth hate e'en my name! O de - spair! O de -

leur! spair! Ca-pu - let est son pé - re\_ et je  
Cap-u - let is her fa - ther: and I

*f* *breve*

## Mercutio (to Romeo.)

l'ai - - me! Voy - ez! voy - ez de quel air fu - ri -  
love her! See there! see there! how with eye all a -

*f* *dim.* *p*

## Tybalt.

Je tremble de  
With fu - ry I'm

eux Ty - balt nous re - gar - de! Un o - rage est dans l'air...  
flame We're fol - low'd by Ty - balt: There's a storm in the air.

*cresc.* *dim.*

## Capulet.

ra - - ge! Quoi! par - tez - vous dé - jà? de - meu - rez un ins -  
shak - - ing! What! will you leave so soon? Wait a while ere you

*p*

tant, de - meu - rez un ins - tant! Un sou - per joy - eux vous at -  
go, wait a while ere you go! There is yet a banquet be -

tend! Un sou - per joy - eux vous at - tend! —  
low, there is yet a banquet be - low! —

*cresc. b* *f*



## Tybalt.

Pati - en - ce! pati - en - ce! De cet-te mortelle of - fen - se Romé-  
Only pa - tiencelonly pa - tiencelThis mortal affront, I swear it, Yonder

*ffp*

o, j'en fais ser-ment, Su - bi - ra le châ-ti - ment! —  
slave, so prone to strife, Soon shall an - swer with his life! —

## Mercutio.

On nous ob -  
See how they

ser - ve, si - len - ce! Il faut u - ser de pru - den - ce! N'at - tendons  
watch us! Be si - lent, And rather pru - dent than violent! Let us not

## Capulet.

pas fol - le - ment — Un fu - neste é - vè - ne - ment. Que la  
wait in a - maze — Till the house be in a blaze! Rouse a -

fè - te - re - com - men - ce! Que l'on boive et que l'on dan - se! Au - tre -  
gain the sound of pleasure! Drain the wine-cup, tread the measure! Time has



fois, j'en fais ser - ment, Nous dan - sions plus vail - lam - ment, Nous dan -  
been, I swear to you, When I danc'd and drank for two, when I

sions plus vail - lam - ment, Nous dan - sions plus vail - lam -  
danc'd and drank for two, when I danc'd and drank for

*cresc.*

ment!  
two!

**Chorus.**

**SOPRANOS.** *f* Que la fê - te re - com - men - ce! Que l'on boive et que l'on  
**TENORS.** *f* Rouse a - gain the sound of pleasure! Drain the wine - cup, tread the  
**BASSES.** *f* Que la fê - te re - com - men - ce! Que l'on boive et que l'on  
*f* Rouse a - gain the sound of pleasure! Drain the wine - cup, tread the

dan-se! Le plai - sir n'a qu'un mo - ment! Ter - mi - nons la nuit gai -  
 measure! Joy - ful hours will soon be - gone, - Let thé night run gai - ly -

dan-se! Le plai - sir n'a qu'un mo - ment! Ter - mi - nons la nuit gai -  
 measure! Joy - ful hours will soon be - gone, - Let the night run gai - ly -

dan-se! Le plai - sir n'a qu'un mo - ment! Ter - mi - nons la nuit gai -  
 measure! Joy - ful hours will soon be - gone, - Let the night run gai - ly -

ment! Le plai - sir n'a qu'un mo - ment! Ter - mi - nons la nuit gai -  
 on! Joy - ful hours will soon be - gone, Let the - night run gai - ly

ment! Le plai - sir n'a qu'un mo - ment! Ter - mi - nons la nuit gai -  
 on! Joy - ful hours will soon be - gone, Let the night run gai - ly

ment! Le plai - sir n'a qu'un mo - ment! Ter - mi - nons la nuit gai -  
 on! Joy - ful hours will soon be - gone, Let the night run gai - ly

ment! Le plai - sir n'a qu'un mo - ment! Ter - mi - nons la nuit gai -  
 on! Joy - ful hours will soon be - gone, Let the - night run gai - ly

ment! Le plai - sir n'a qu'un mo - ment! Ter - mi - nons la nuit gai -  
 on! Joy - ful hours will soon be - gone, Let the night run gai - ly

ment! Le plai - sir n'a qu'un mo - ment! Ter - mi - nons la nuit gai -  
 on! Joy - ful hours will soon be - gone, Let the night run gai - ly



ment! Ter - mi - nons la nuit gai - ment! Ter - mi - nons la nuit gai - ment! Le plai -  
 on! Let the night run gai - ly on! Let the night run gai - ly on! Joy - ful -

ment! Ter - mi - nons la nuit gai - ment! Ter - mi - nons la nuit gai - ment! Le plai -  
 on! Let the night run gai - ly on! Let the night run gai - ly on! Joy - ful -

ment! Ter - mi - nons la nuit gai - ment! Ter - mi - nons la nuit gai - ment! Le plai -  
 on! Let the night run gai - ly on! Let the night run gai - ly on! Joy - ful

sir n'a qu'un mo - ment! Le plai - sir n'a qu'un mo - ment! Ter - mi -  
 hours will soon be gone, joy - ful hours will soon be gone, Let the

sir n'a qu'un mo - ment! Le plai - sir n'a qu'un mo - ment! Ter - mi -  
 hours will soon be gone, joy - ful hours will soon be gone, Let the

sir n'a qu'un mo - ment! Le plai - sir n'a qu'un mo - ment! Ter - mi -  
 hours will soon be gone, joy - ful hours will soon be gone, Let the

nons, ter - mi - nons la nuit gai - ment!  
 night, let the night run gai - ly on!

nons, ter - mi - nons la nuit gai - ment!  
 night, let the night run gai - ly on!

nons, ter - mi - nons la nuit gai - ment!  
 night, let the night run gai - ly on!



## Tybalt.

Il nous é -  
He will es -

chap - pe! qui veut me suivre? Je le frappe de mongant au vi -  
cape us! Now let us follow! For I tell you that I will not en -

## Capulet.

sa - - ge! Et moi, je ne veux pas d'ès - clan-dre! tu m'èn -  
dure him! Go to! I say, you shall en - dure him! Do you

tends? — Laisse en paix ce jeune hom - me! Il me  
hear? — For how-èr you de - test him, Be his

## Tempo I.

plaît d'i - guo - rer de quel nom il se nomme!  
name what it will, none shall dare to mo - lest him!

Je te dé - fends — de faire un pas! —  
And I for - bid you to take a step! —

*ff*

Al - lons! jeunes gens! Al - lons! belles da - mes! Aux  
A hall, mer-ry men! A hall, bonny ladies! Who

*f* *dim.*

plus di - li - gents Ces yeux pleins de — flammes! Ces yeux, ces  
will not be won Where beau - ty — ar - ray'd is, Be won, where

*p*

yeux pleins de — flam - mes! Nar - gue! nar - gue des — cen -  
beau - ty — ar - ray'd — is? Down them, down them, grum - blers

*f*

seurs, Qui grondent, qui grondent, qui gron-dent sans ces-se! Fê -  
 all, — Who're chid-ing, who're chid-ing, who're chid-ing for\_ ev-er! Fair

*p*

tez la\_ jeu - nes - se! Fê - tez la\_ jeu - nes - se! Fê - tez la\_ jeu -  
 youth is\_ in\_ fa - vor, fair youth is\_ in\_ fa - vor, fair youth is\_ in\_

nes - se, Et place aux dan - seurs, Et placeaux dan - seurs, Et  
 fa - vor! Make way\_ for the ball, — make way\_ for the ball, — make

*cresc.*

pla - - ce aux dan - seurs!  
 way\_ for the ball!

*f* *ff* *a tempo*



SOPR.

Chorus.

Nar-gue! nar-gue des bu-veurs, Qui craignent, qui craignent, qui  
 TEN. Down them, down them, drink-ers all, Who dare not, who dare not, who  
 BASS. Nar-gue! nar-gue des bu-veurs, Qui craignent, qui craignent, qui  
 Down them, down them, drink-ers all, Who dare not, who dare not, who

Nar-gue! nar-gue des bu-veurs, Qui craignent, qui craignent, qui  
 Down them, down them, drink-ers all, Who dare not, who dare not, who

craignent l'i-vresse! Fê-tons la jeu-nes-se, Fê-tons la jeu-nes-se, Fê-  
 dare not per-sev-er! Fair youth is in-fa-vor, fair youth is in-fa-vor, fair  
 craignent l'i-vresse! Fê-tons la jeu-nes-se, Fê-tons la jeu-nes-se, Fê-  
 dare not per-sev-er! Fair youth is in-fa-vor, fair youth is in-fa-vor, fair

craignent l'i-vresse! Fê-tons la jeu-nes-se, Fê-  
 dare not per-sev-er! fair youth is in-fa-vor, fair

tons la jeu-nes-se, Et place aux dan-seurs, Et place  
 youth is in-fa-vor! Make way for the ball, make way  
 tons la jeu-nes-se, Et place aux dan-seurs, Et place  
 youth is in-fa-vor! Make way for the ball, make way

tons la jeu-nes-se, Et place aux dan-seurs, Et place  
 youth is in-fa-vor! Make way for the ball, make way

*a tempo*

aux dan-seurs!  
for the ball!

aux dan-seurs!  
for the ball!

aux dan-seurs!  
for the ball!

*a tempo*

*ff*

*Ad.*

End of Act I.



Act II.

The Garden of Juliet.

No 6. Entr'acte and Chorus.

Andante.

Romeo.

Mercutio.

Tenors.

Basses.

Chorus.

Musical staves for Romeo, Mercutio, Tenors, and Basses. All staves show rests, indicating that the vocalists are silent during this section.

Piano.

Andante. (♩=120.)

*pp*

(Curtain rises.)

Piano accompaniment for the first system. It features a right-hand melody and a left-hand accompaniment. Dynamics include *pp* and *ppp*. Tempo is marked *Andante* with a quarter note equal to 120 beats per minute. The section is marked *pp* and includes the instruction "(Curtain rises.)".

Piano accompaniment for the second system, continuing the melody and accompaniment from the first system.

Piano accompaniment for the third system, continuing the melody and accompaniment.

Piano accompaniment for the fourth system, concluding the piece with a *pp* dynamic marking.



Red. \* Red. \* Red. \* Red. \* Red. \*

Romeo. Allegretto.

O nuit! — sous tes ai - les obs -  
Oh night! — In thy shel - ter - ing

*pp* *colla voce.*

Red. \*

Mercutio. (calling from without.)

cu - res A - bri - te moi! — Ro - mé - o!  
pin - ions con - ceal me now! — Ro - me - o!

*p* *pp*

Romeo.

Ro - mé - o! C'est la voix de Mer - cu - ti - o! Ce - lui - là se rit des bles -  
Ro - me - o! 'Tis Mer - cu - tio! I know the voice! He doth well, who jest - eth at

*p*

Allegretto. (♩ = 112.)

su - res Qui n'en re - çut ja - mais!  
scars, and nev - er felt a wound!

*pp*

*p*

Chorus. (behind the scenes.)

TENORS.

Mys - té - ri - eux et som - bre, Ro - mé - o ne nous en - tend pas! \_\_\_\_\_  
Wan - d'ring a - lone and sad - ly, To our call he will not re - ply! \_\_\_\_\_

BASSES.

Mys - té - ri - eux et som - bre, Ro - mé - o ne nous en - tend pas! \_\_\_\_\_  
Wan - d'ring a - lone and sad - ly, To our call he will not re - ply! \_\_\_\_\_

Mys - té - ri - eux et som - bre, Ro - mé - o ne nous en - tend pas! L'a - mour se plaît dans  
Wan - d'ring a - lone and sad - ly, To our call he will not re - ply! In shade love hid - eth

Mys - té - ri - eux et som - bre, Ro - mé - o ne nous en - tend pas! L'a - mour se plaît dans  
Wan - d'ring a - lone and sad - ly, To our call he will not re - ply! In shade love hid - eth

l'om - bre, la - mour se plaît dans l'om - bre, Puis - se l'a - mour gui - der ses  
glad - ly, in shade love hid - eth glad - ly, Well may he now on love re -

l'om - bre, la - mour se plaît dans l'om - bre, Puis - se l'a - mour gui - der ses  
glad - ly, in shade love hid - eth glad - ly, Well may he now on love re -



pas! Puis - se l'a - mour gui - der ses pas! Puis - se l'a -  
 ly! Well may he now on love re - ly! Well may he

pas! Puis - se l'a - mour gui - der ses pas! Puis - se l'a -  
 ly! Well may he now on love re - ly! Well may he

*l'accomp. ad lib.* **pp stacc.**

mour gui - der ses pas! Puis - se l'a - mour gui - der ses  
 now on love re - ly! Well may he now on love re -

mour gui - der ses pas! Puis - se l'a - mour gui - der ses  
 now on love re - ly! Well may he now on love re -

pas! Puis - se l'a - mour gui - der ses pas!  
 ly! Well may he now on love re - ly!

pas! Puis - se l'a - mour gui - der ses pas!  
 ly! Well may he now on love re - ly!

**pp**  
*(Orch.)*



N<sup>o</sup> 7. Cavatina.

Romeo.

L'a-mour! la-mour! oui, son ar - deur a troublé tout mon  
On love! On love! Ay, for my heart in his bondage is

Piano.

Adagio. (♩=52.)

ê - tre!  
aching!

Mais quel - le sou - dai - ne clar - té re - splen -  
But what sud - den light doth mine eye now be -

*pp*

dit a cet - te fe - nê - tre?  
hold thro'yon win - dow breaking?

C'est là que dans la  
The ray of morn - ing

L'istesso tempo. (♩=50.)

nuit ray - on - ne sa beau - té!  
'tis, and Ju - liet is the sun!

*p*

Ah! lè - ve - toi, sol - eil!  
Star of the morn, a - rise!

*p*

*Red.* \* *Red.* \* *Red.* \*

fais pâ - lir les é - toi - les Qui, dans l'a - zur sans  
And you moon shall be fail - ing, En - vious be - fore thee

*Red.* \* *Red.* \* *Red.* \*

voi - - les, Bril - lent au fir - ma - ment.  
pal - - ing, For thou art fair - er far!

*Red.* \* *Red.* \* *Red.* \*

*cresc.*

Ah! lè - ve - toi! ah! lè - ve -  
Star of the morn! Star of the

*Red.* \* *Red.* \* *Red.* \*

toi! pa - rais! pa - rais! As - tre pur et char -  
morn! A - rise, a - rise! Be of love thou the

*f* *dim.* *pp* *colla voce.*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

*a tempo. (ben deciso e senza slenture.)*

mant! —  
star! —

*a tempo.*

*p*

*cresc. -*

El - le rê - ve! el - le dé -  
She is dream - ing! She is un -

*dim. -*

nou - e Wav - y bou - cle de che - veux, — Qui  
ty - ing Wav - y tress - es of her hair, — That

vient ca - res - ser sa jou - -e! A - mour! a -  
soft on her cheek are ly - -ing! Oh love! Oh

*cresc.*

*cresc.*

*Ped.* \* *Ped.* \*



*dim.*

mour! \_\_\_\_\_ por - te lui mes vœux! \_\_\_\_\_ Et - le  
 love! \_\_\_\_\_ May she hear my pray'r! \_\_\_\_\_ She is

*pp* *dim.* *pp*

*Red.* \*

*f*

par - le! \_\_\_\_\_ Quelle est bel - le! Ah! je n'ai rien en - ten -  
 speak - ing! I a - dore her! Ah! Was it on - ly a

*pp* *cresc.*

*Red.* \* *Red.* \* *Red.* \*

du! \_\_\_\_\_ Mais ses yeux par - lent pour el - le, Et mon  
 sigh? \_\_\_\_\_ But her eyes are speaking for her, And my

*cresc.* *dim.*

*Red.* \* *Red.* \* *Red.* \*

*rit.*

cœur a ré - pon - du! \_\_\_\_\_  
 heart sends a re - ply! \_\_\_\_\_

*pp* *rit.*

*Red.* \*

*a tempo.*

Ah!                   lè - ve - toi, sol-eil!  
 Star                   of the morn, a - rise!

*a tempo.*  
*pp*

*Red.*                   \*                   *Red.*                   \*

fais pa - lir           les é - toi - les           Qui, dans la - zur sans  
 And   yon moon       shall be fail - ing,       En - vious be - fore thee

*Red.*                   \*                   *Red.*

voi - les, Bril - lent au fir - ma - ment.  
 pal - ing, For       thou art fair - er far!

*Red.*                   \*                   *Red.*                   \*

*cresc.*

Ah!                   lè - ve - toi!                   ah!                   lè - ve -  
 Star                   of the morn!                   Star                   of the

*cresc.*

*Red.*                   \*                   *Red.*                   \*                   *Red.*                   \*



toi! pa - -rais! pa - rais! As - tre  
 morn! A - -rise, a - rise! Be of

*Ped.* \* *dim.* *pp*

pur et char - mant! Viens, pa - -rais!  
 love thou the star! Sun, a - -rise!

*Ped.* \* *Ped.* \* *Ped.* \*

As - tre pur et char - mant! Viens! pa -  
 Be of love thou the star! Sun, a -

*Ped.* \* *pp* *Ped.* <sup>3</sup> *Ped.* \*

rais! viens! pa - -rais!  
 rise! Sun, a - -rise!

*Ped.* \* *Ped.* \* *pp* *Ped.* \*



Nº 8. Scene and Choruses.

Adagio.

Juliet appears on the balcony, where she leans with a melancholy air.

Juliet.

Gertrude.

Romeo.

Gregorio.

Tenors.

Basses.

Chorus.

Adagio.

Piano.

Un poco più animato. (♩ = 80)

Juliet.

Hé - las! — moi, le ha - ir! — haine a-veugle et bar-  
 Ah me! — How can I hate him! Ro - meo, why art thou

ba - re! O Ro-mé-o! pour-quoi ce nom — est-il le  
 Ro - meo? 'Tis but a name! Why art thou he, — this name to

tien? \_\_\_\_\_ Ab-ju - re-le, ce nom fa - tal qui nous sé-  
 bear? \_\_\_\_\_ De-ny thy name, that heart from heart doth so di-

pa - re, Ou j'ab-ju - re le mien.  
 vide, Or my own I'll for - swear! **Romeo.**

Est-il vrai?  
 Is it true?  
**Animando.**

las tu dit?— ah! dis-si - pe le dou - te D'un cœur trop heu-  
 Art thou mine? Ah! dis-pel\_ ev'ry doubt of a heart o - ver-

**Moderato.**  
**Juliet.**  
 reux. Qui m'é - cou-te Et surprend mes se - crets dans l'om - bre de la  
 joy'd! Who doth lis - ten, And surprise my dis - course in shad - ow of the

**Romeo.** **Juliet.**  
 nuit? Je n'ose en me nom-mant, te di - re qui je suis! Nes-tu pas Ro - mé - o?  
 night? I may no lon-ger dare tell thee\_ my name a - right! Art thou not Romeo?

Romeo.

Non! je ne veux plus l'è-tre Si ce nom dé-tes-té me sé-pa-re de  
 No! Nev-er will I own it, If a name so ab-horr'd shall di-vide thee from

toi! — Pour t'ai-mer, lais-se-moi re-nai-tre, Lais-se-moi re-me!  
 me! — Call me love! So — may I a-tone it, so may I a-

Allegro.

naï-tre Dans un au-tre que moi! —  
 tone it, For I love — on-ly thee! —

Juliet.

Recit.

Moderato.

Ah! — tu sais que la nuit te ca-che mon vi-  
 Ah! — Thou know-est, the veil of night — my face con-

Molto moderato.

sa-ge! Tu le sais! — si tes yeux en voyaient la rou-  
 ceal-eth! Thou dost know! — If thine eyes to per-ceive had the



geur! \_\_\_\_\_ El - le te ren-drait té - moi - gna - ge De la pu - re -  
 art, \_\_\_\_\_ How a burn - ing blush now re - veal - eth All the ten - der

tè de mon cœur! A - dieu les vains dé - tours! m'ai - mes -  
 faith in my heart! Fare - well all vain de - tours! Lov'st thou

tu? - je de - vi - ne Ce que tu ré - pon - dras: ne fais pas de ser -  
 me? - Tell me tru - ly If thou dost love me well! Do not swear by the

ments! Phœ - bé \_\_\_\_\_ de ses ray - ons in - con - stants, J'i - ma - gi - ne,  
 moon! For she, \_\_\_\_\_ in - con - stant e'er, so they say, lov - eth fol - ly,

É - clai - re le par - jure et se rit des a - mants! Cher Ro - mé -  
 And smiles on hol - low vows, and on love light - ly won! - Ro - meo, my

o! dis-moi loy-a - le - ment: - je t'ai - me! Et je te  
love! If on-ly thou wilt say: - "I love thee!" I will be -

*p* *p* *pp*

crois! - et mon hon-  
lieve! - and will con - fide

se fie au tien, O mon sei-  
my soul to thine; Oh, thou my

*p* *pp*

*Rw.* \* *Rw.* \*

gneur! - com - me tu peux te fi - er - à moi mê -  
lord! - on me re - ly as on Heav-en a - bove -

*p* *pp*

*Rw.* \* *Rw.* \*

me! Nac-cu-se pas mon cœur, dont tu sais le se - cret, - D'è - tre lé -  
thee! Yet lay not an - y blame on my heart, I en - treat, - Nor deem me

*p*

ger pour n'a-voir pu se tai-re - Mais ac-cu - se la nuit, dont le voile indis-  
light, be-cause of love o'er - lav-ish; Lay all blame on the night, that with veil indis-

*pp*

*poco riten, ma poco.*

*a tempo*

Romeo (with fire)

cret A tra-hi le mys-tè - re.  
cret Did my se-cret so rav - ish!

Devant Dieu qui m'en-  
As to thee I am

*a tempo*

Adagio.

tend, \_\_\_\_\_ je t'en-ga - ge ma foi! \_\_\_\_\_  
true, \_\_\_\_\_ So may Heav'n be my stay! \_\_\_\_\_

*esce.*

Allegro moderato. (♩=108)

*dim.*

Juliet.

É - cou - tel on vient! si -  
But lis - ten! Oh hush! They're

len - cel é - loi-gne - toi!  
com - ing! Hasten a - way!



Chorus.  
TENORS.

BASSES. Gregorio with the Basses.

*p*

Per -  
There's

Per - sonne!  
There's no one!

son-ne!  
no one!

per - son-he!  
There's no one!

Le page au-ra  
The page nev-er

per - sonne!  
There's no one!

Le page au-ra fui!  
The page nev-er stay'd!

fui!  
stay'd!

Au diable on le don - ne, Le diable est pour  
May Sa - tan con-found him, For Sa - tan's his

lui! Au diable on le  
aid! May Sa - tan con-

Au diable on le don - ne, Le diable est pour  
May Sa - tan con-found him, For Sa - tan's his

lui! Au diable on le  
aid! May Sa - tan con-

don - ne, Le diable est pour lui!  
found him, For Sa - tan's his aid!

don - ne, Le diable est pour lui!  
found him, For Sa - tan's his aid!

*p*

Le four-be, le trai-tre, At-ten-dait son mai-tre! Le des-tin ja-  
 The vil-lain, im-pos-tor, Wait-ed for his mas-ter! Nothing will a-

Le four-be, le trai-tre, At-ten-dait son mai-tre! Le des-tin ja-  
 The vil-lain, im-pos-tor, Wait-ed for his mas-ter! Nothing will a-

*p* *pp*

loux L'ar-ra-che à nos coups! Et de-main, peut-ê-tre, Il ri-ra de  
 vail! For him-it is well!- What a tale the boast-er May to-mor-row

loux L'ar-ra-che à nos coups! Et de-main, peut-ê-tre, Il ri-ra de  
 vail! For him-it is well!- What a tale the boast-er May to-mor-row

nous,- Et de-main, peut-ê-tre, Il ri-ra de nous! Le fourbe! le  
 tell,- What a tale the boast-er May to-mor-row tell! The vil-lain! Im-

nous,- Et de-main, peut-ê-tre, Il ri-ra de nous! Le fourbe! le  
 tell,- What a tale the boast-er May to-mor-row tell! The vil-lain! Im-

trai-tre, Le fourbe! le trai-tre!  
 pos-tor, The vil-lain! Im-pos-tor!

trai-tre, Le fourbe! le trai-tre!  
 pos-tor, The vil-lain! Im-pos-tor!

*f* *dim.*







*cresc.*

*dim.*

lui; Au diable on le don - ne, Le diable est pour  
 aid; May Sa - tan con - found - him, For Sa - tan's his

lui; Au diable on le don - ne, Le diable est pour  
 aid; May Sa - tan con - found - him, For Sa - tan's his

*cresc.*

*dim.*

lui; Le diable est pour lui! Le diable est pour  
 aid! For Sa - tan's his aid! For Sa - tan's his

lui; Le diable est pour lui! Le diable est pour  
 aid! For Sa - tan's his aid! For Sa - tan's his

*pp.*

lui! Le dia - ble, le dia - ble est — pour lui!  
 aid! For Sa - tan, for Sa - tan is — his aid!

lui! Le dia - ble, le dia - ble est — pour lui!  
 aid! For Sa - tan, for Sa - tan is — his aid!

*p*

*p*

*f*

Più moderato.

Gertrude.

De qui par-lez-vous donc?  
Who is he you be - rate?

Gregorio.

Più moderato.

D'un pa - ge Des Montai -  
A page Of Mon-ta-gue's

gus!                    Maître et va - let    En pas - sant no - tre  
house!                Mas - ter    and man    In o'er - pass - ing our

seuil ont o - sé faire ou - trage Au sei - gneur Ca - pu -  
thresh - old have thrown down a gage To the head of our

Gertrude.

Vous mo - quez - vous?  
Are you in jest?

let!  
clan!

Non!  
No!

sur ma tête!  
Give at - ten - tion!

Allegro moderato.

Un des Mon-tai - gus s'est per - mis De ve - nir a - vec ses a -  
 On this ver - y night we have seen A Mon - ta - gue with mock - ing

*p* *cresc.*

Gertrude. Gregorio.  
 mis A notre fê - te! Un Montai - gu! Un Montai - gu!  
 mien Within our man - sion! This ver-y night? This ver-y night!

*f* *f* *f* *p*

Gertrude.  
 Qu'il vienne en -  
 Let him re -

TENORS.  
*p* (banteringly)  
 Est - ce pour vos beaux yeux que le traître est ve - nu?  
 Was it for your kind fa - vor he dared such a flight?

BASSES.  
*p* (banteringly)  
 Est - ce pour vos beaux yeux que le traître est ve - nu?  
 Was it for your kind fa - vor he dared such a flight?

*p* *f* *f*

co - rc! - et sur ma vi - e, Je vous le ferai marcher  
 turn, then? I can as - sure him, He shall like my fa - vor so



droit, si droit, si droit, si droit, si droit Qu'il n'au-ra pas en -  
ill, so ill, so ill, so ill, so ill, I warrant you I'll

*p*

vi - e de re - commen - cer!  
cure him! He'll not come a - gain!  
Gregorio.

*f*

**TENORS.**  
On vous croit! \_\_\_\_\_  
That you will! \_\_\_\_\_

**BASSES.**

*f*

Pour ce -  
We be -

*f* *p* *f*

la, nour - rice, on vous croit!  
lieve you, Nurse, that you will!

*p cresc* *f* *dim*

Bon - ne\_ nuit, char - man - te nour -  
Now good - night, fair heart - en -

Bon - ne nuit, char - man - te nour -  
Now good - night, fair heart - en -

ri - ce, Joignez la\_ grâce a vos\_ ver - tus! Que le  
slav - er! Join charm to\_ vir - tue's home - ly\_ store! May the

ri - ce, Joi - gnez la grâce à vos ver - tus! Que\_ le\_  
slav - er! Join charm to vir - tue's home - ly store! May\_ the\_

ciel\_ vous bé - nis - se Et con - fon - de\_ les Montai - gus!  
heav'ns bless thee ev - er, And con - found our\_ foes ev - er - more!

ciel\_ vous bé - nis - se Et\_ con - fon - de les Montai - gus!  
heav'ns bless thee ev - er, And con - found our foes ev - er - more!

Gertrude.

Bé-ni soit le bâ - ton qui tôt ou tard me ven - ge De ces co -  
 Ev - er blest be the cud-gel that shall once be fall - ing Up - on your

Juliet.

C'est toi, Ger - tru - de?

Gertrude. Ist thou, dear Gertrude?

quins! Oui, mon bel an - ge! A cette heu - re com -  
 backs! Ay, pretty dar - ling! Tell me why, at this

Je t'at - tendais! Ne gronde  
 You were not here! Pray do not  
 ment ne re - posez - vous pas? Ren - trons!\_  
 hour, you are not in the fold? Come in!\_

(After glancing around, she reënters the pavillon, followed by Gertrude.)

(Romeo reappears.)

pas!\_  
 scold!\_

*pp*



Nº 9. Duet.

Andante.

Juliet.

Romeo.

Andante.

Piano.

Ô nuit di-vi-ne! je t'im-plo-re, lais-se mon cœur à ce rêve enchan-  
 Oh night of rapture! I im-plore thee, still leave my heart in this dream of de-

té! Je crains de m'éveil - ler et n'o-se croire en-core à sa ré-a-li -  
 light! I fear I shall a - wake! I may not dare as yet be-lieve in it a -

Juliet. Moderato.

Ro-mé - o! Un seul mot -  
 Art thou here? But a word -

té! Douce a - mi - e!  
 right! My be - lov - ed!

Moderato.

puis a - dieu! Quel-qu'un i - ra demain te trou - ver: sur ton  
 then good-night! To - mor-row I shall send un-to thee: By all that is

Tempo.  
solemnly

Andante.

Moderato.

à - me! Si tu me veux pour fem-me, Fais-moi di - re quel jour, à quelle  
ho - ly! Say, if thou love me tru-ly! Let me know on what day, — at what

heu - re, en quel lieu, — Sous le re - gard de Dieu notre u - ni - on se - ra té -  
hour, in what place We in the sight of God, in ho - ly bonds shall be u -

ni - e! A - lors, ô mon sei - gneur! sois mon u - ni - que  
nit - ed. Then thou, my dear - est lord, my on - ly law shalt

*p.* *cresc.*

loi; — Je te li - vre ma vie en - tiè - re, Je te li - vre ma vie en -  
bel — Un - to thee all my life I ten - der, un - to thee all my life I

*cresc.*

tiè - re, Et je re - ni - e Tout, — ce qui n'est pas toi!  
ten - der, All else be slighted, All, — that is not of thee!

*f* *p*

Mais! si ta ten - dres - se Ne veut de moi  
 But, if thy per - sua - sion Will naught of me

que de fol - les a - mours, Ah! je t'en con - jure a - lors, —  
 but a fond light-o' - love, — Ah! I do con - jure thee then, —

par cette heu - re di - vres - se, Ne me re - vois plus! —  
 by this mo - ment of pas - sion, Nev - er see me more! —

Ne me re - vois plus, — Et me laisse à la dou -  
 Nev - er see me more! — Leave my heart to the de -

leur, — à la dou - leur qui rempli - ra mes jours! *p*  
 spair, to the de - spair that life will ne'er re - move! — **Romeo.** *f*

Ah!  
 Ah!  
 Lo stesso movimento. *p*



— je te l'ai dit, je t'a - do - re! Dis - si - pe ma  
 — I say a-gain, I a - dore thee! Dis - pel thou my

*p*

*And.* *cresc.* \* *And.* \* *And.* \*

nuit! — sois l'au - ro - re, sois l'au - rore Où va mon  
 night! — Send be - fore thee, Send be - fore thy rays, oh

*cresc.*

*And.* *dim.* \* *And.* \* *And.* \* *And.* \* *And.* \*

cœur, où vont mes yeux! — Dis - pose en  
 sun, re - joice mine eyes! — My heart can

*dim.* *p*

*And.* \* *And.* \* *And.* \* *And.* \*

rei - ne, dis - po - se de ma vi - e,  
 on - ly de - sire what - e'er thou will - est,

*And.* *cresc.* \* *And.* \* *And.* \*

Verse à mon âme i - nas - sou - vi - e, Verse  
 Thou all my soul with rap - ture fill - est, thou

*cresc.* *molto.*

*And.* \* *And.* \*

*f* *rit.*

à mon âme in-assou - vi - e Tou-te la lumiè - re des  
 all my soul with rapture fill - est, As the sun rejoic - es the

*f* *ff rit.* *ff*

*Allegro moderato.* {Gertrude} *Juliet.* (spoken.) Juliet.

On m'ap-pel - le! Pars! je  
 She is call-ing! Go! I

cieux! Ah dé -jà!  
 skies! Ah! so soon?

*Allegro moderato.*

*dim.* *p*

{Gertrude} (spoken.) Juliet.

tremble Que l'on nous voie en - semble! Je viens - Plus bas!  
 fear me That she may see thee near me! I come! Be-ware!

Écou-te - moi! non,  
 A moment more! No,

plus bas plus bas par - le plus  
 be-ware! be-ware! Pray thee, be -

non, on ne t'ap-pel - le pas!  
 no! There's no one calling there!

*pp*



Allegretto (♩ = 100)

*un poco agitato.*

Romeo.

bas! \_\_\_\_\_  
ware! \_\_\_\_\_

Ah! ne fuis pas en - co - re!  
Ah! lin - ger yet a mo - ment!

*pp*

Ah! ne fuis pas en - co - re! Lais - se, lais - se ma main  
Ah! lin - ger yet a mo - ment! Let \_\_\_\_\_ me, Let \_\_\_\_\_ me yet hold

Juliet.

Ah! l'on peut nous sur - pren - dre!  
Ah! some one may sur - prise us!

soub - li - er dans ta main! \_\_\_\_\_  
thy dear hand in my own!

Juliet.

Ah! l'on peut nous sur - pren - dre! Lais - se, lais - se ma main  
Ah! some one may sur - prise us! Let \_\_\_\_\_ me, Let \_\_\_\_\_ me with - draw



*cresc.*

sé-chapper de ta main. A - dieu! a -  
 my hand from thy own! Fare - well! *cresc.* Fare-

A - dieu!  
 Fare - well!

*pp* *p* *cresc.*

*f* *rit.* *a tempo.* *cresc.*

dieu! a - dieu! De cet a - dieu si  
 well! Fare - well! Of this fare - well so

a - dieu! De cet a - dieu si  
 Fare - well! Of this fare - well so

*a tempo.*

*f* *dim. rit.* *p* *cresc.*

Quasi andante.  
 molto ritenuto.

*f* *p a tempo.* *cresc.* *f molto ritenuto.*

douce est la tris - tes - se, Que je vou - drais te dire a - dieu jus-qu'à de -  
 ten - der is the sor - row, That I were fain to say fare - well un - til the

douce est la tris - tes - se, Que je vou - drais te dire a - dieu jus-qu'à de -  
 ten - der is the sor - row, That I were fain to say fare - well un - til the

*a tempo.* *quasi retenu.*

*f* *p* *p* *cresc.* *f*

*p a tempo.* *cresc.*

main! De cet a - dieu — si douce est la tris - tes - se, Que  
 dawn! Of this fare - well — so ten - der is the sor - row, That

*p* *cresc.*

main! De cet a - dieu — si douce est la tris - tes - se, Que  
 dawn! Of this fare - well — so ten - der is the sor - row, That

*a tempo.* *p* *cresc.*

*dim.* *p*

je voudrais te dire a - dieu, — que je voud - rais te dire a -  
 I were fain to say fare - well, — that I were fain to say fare -

*dim.* *p*

je voudrais te dire a - dieu, — que je voud - rais te dire a -  
 I were fain to say fare - well, — that I were fain to say fare -

*dim.* *p*

*rit.* *a tempo.*

dieu jus - qu'à de - main! De cet a - dieu — si  
 well un - til the dawn! Of this fare - well — so

*rit.* *a tempo.*

dieu jus - qu'à de - main! De cet a - dieu — si  
 well un - til the dawn! Of this fare - well — so

*colla voce.* *pp* *a tempo.*

douce est la tris - tes - se, Que je voudrais te dire a - dieu —  
 ten - der is the sor - row, That I were fain to say fare-well —

douce est la tris - tes - se, Que je voudrais te dire a - dieu —  
 ten - der is the sor - row, That I were fain to say fare-well —

*rit. - - a tempo.* jus - qu'à de - main, — jus - qu'à de - main, —  
 un - til the dawn, — un - til the dawn, —

*rit. - - a tempo.* jus - qu'à de - main, — jus - qu'à de - main, —  
 un - til the dawn, — un - til the dawn, —

*rit. - - a tempo.* jus - qu'à de - main, — jus - qu'à de - main, —  
 un - til the dawn, — un - til the dawn, —

*pp* *ppp*

*rit. - - a tempo.* jus - qu'à de - main!  
 un - til the dawn!

*rit. - - a tempo.* jus - qu'à de - main!  
 un - til the dawn!

*rit. - - a tempo.*

*ppp*



## Allegro moderato.

## Juliet.

Main - te - nant, je ten sup - pli - e,  
My be - lov'd, I now im - plore thee,

## Adagio.

pars! — go! — Pour-quoi te rappe-  
But why did I re-  
Romeo. Ah! cru - el - le! ah! cru - el - le!  
Ah! how cru - ell Ah! how cru - ell

Adagio.  
*dim.*

## Allegro moderato.

lais - je? ô fo - li - e! A peine es - tu près de  
call thee? O, my fol - ly! For hard - ly art thou re -

moi, que soud - ain mon cœur l'ou - bli - e! Je te vould - rais par -  
turn'd, Than my heart for - gets it whol - ly! I would, thou wert

## Lo stesso movimento.

ti! pastrop loin ce-pendant— Comme un oi-seau cap-tif que  
gone! yet not too far a-way,— but like a cap-tive bird, by

*p* *pp* *pp*

*poco animato.*

la main d'un en-fant— Tient en-chainé d'un fil de soi-e, À pei-ne vo-le-  
child-ish hand con-fined,— held by a silk-en thread re-straining, That scarce begins to

*p*

*cresc.*

t-il, dans l'es-pace em-por-té, Que l'en-fant le ra-mène— a-vec des cris de  
fly, And would wing to the sky, Than the child draws him down,— him joy-ful-ly re-

*cresc.* *p*

## Tempo I.

joi-e, Tant— son a-mour ja-loux lui plaint la li-ber-  
gain-ing; So— lov-ing-jeal-ous he,— The cap-tive may go

*f* *dim.* *p*

Allegro.

té! free! **Romeo.** Hé - A -

Ah! ne fuis pas en - co -  
Stay but a lit - tle long -

las! il le faut! Hé -  
las! I must go! A -

re! Non! ne fuis pas en - co -  
er! Stay but a lit - tle long -

las! il le faut! a - dieu! a - dieu! a -  
las! I must go! Fare - well! fare - well! fare -

re! a - dieu! a - dieu!  
er! Fare - well! fare - well!

*f* *dim.* *p rit.*

**Moderato.** *cresc.* *f molto ritenuto.*

dieu! De cet a - dieu si douce est la tris -  
well! Of this fare - well so ten - der is the

De cet a - dieu si douce est la tris -  
Of this fare - well so ten - der is the

*p* *Moderato.* *cresc.* *f* *molto rit.*



*p a tempo.* *cresc.* *f molto ritenuto.*

tes - se, Que je vou - drais te dire a - dieu jus - qu'à de -  
 sor - row, that I were fain to say fare - well un - til the

*p* *cresc.* *f*

tes - se, Que je vou - drais te dire a - dieu jus - qu'à de -  
 sor - row, that I were fain to say fare - well un - til the

*a tempo.* *p* *cresc.* *f* *molto rit.*

*p a tempo.* *cresc -*

main! De eet a - dieu si douce est la tris -  
 dawn! Of this fare - well so ten - der is the

*p* *cresc.*

main! De eet a - dieu si douce est la tris -  
 dawn! Of this fare - well so ten - der is the

*a tempo.* *p* *cresc.*

*dim.* *p*

tes - se, Que je vou - drais te dire a - dieu, que  
 sor - row, that I were fain to say fare - well, that

*dim.* *p*

tes - se, Que je vou - drais te dire a - dieu, que  
 sor - row, that I were fain to say fare - well, that

*dim.*

*rit.* *a tempo.*

je vou - drais te dire a - dieu jus - qu'à de - main!  
 I were fain to say fare - well un - til the dawn!

*rit.* *a tempo.*

je vou - drais te dire a - dieu jus - qu'à de - main!  
 I were fain to say fare - well un - til the dawn!

*a tempo.*

*colla voce. pp*

De cet a - dieu si douce est la tris - tes - se, Que je voudrais te  
 Of this fare-well so ten - der is the sor-row, that I were fain to

De cet a - dieu si douce est la tris - tes - se, Que je voudrais te  
 Of this fare-well so ten - der is the sor-row, that I were fain to

*rit. - - a tempo. rit. - - a tempo.*

dire a - dieu — jus - qu'à de - main, — jus - qu'à de - main, —  
 say fare-well — un - til the dawn! — un - til the dawn, —

*rit. - - a tempo. rit. - - a tempo.*

dire a - dieu — jus - qu'à de - main, — jus - qu'à de - main, —  
 say fare-well — un - til the dawn! — un - til the dawn, —

*rit. - - a tempo. rit. - - a tempo.*

*ppp*

*molto rit. a tempo.*

jus - qu'à de - main! —  
 un - til the dawn! —

*molto rit. a tempo.*

jus - qu'à de - main! —  
 un - til the dawn! —

*molto rit. a tempo.*

*ppp*







Dou - ce - ment vien - ne se po - ser! ———  
 May the smile for thy lov - er be, ———

Rit. \* Rit. \* Rit. \* Rit. \*

Et mur - mur - ant en - cor: ——— Je t'aime! à ton o - reil - le Que la  
 Murm'ring a - gain, "I love thee!" A - gain near thee in seem - ing! May the

pp Rit. \* Rit. \* Rit. \* Rit. \* Rit. \*

bri - se des nuits ——— te por - te ce bai - ser! ———  
 breez - es of night ——— bear on my kiss to thee! ———

*poco rit.* *a tempo.*

*poco rit.* *a tempo.* (curtain.)

Rit. \* Rit. \* Rit. \* Rit. \*

p pp

Rit. \* Rit. \* Rit. \*

The Cell of Friar Laurence.

Nº 10. Entr'acte and Scene.  
1<sup>st</sup> Tableau.

Moderato.

Juliet.

Romeo.

F. Laurence.

Piano.

Moderato.

Ped. \* Ped. \* Ped. \* Ped. \*

The first system of the piano accompaniment features a right hand with a melodic line of eighth notes and a left hand with a steady eighth-note accompaniment. Dynamics include *p* and *pp*. Pedal markings are present below the staff.

The second system continues the piano accompaniment with a more active right hand melody. Dynamics include *pp*. Pedal markings are present below the staff.

The third system shows the piano accompaniment with a right hand melody of eighth notes and a left hand accompaniment. Dynamics include *p*. Pedal markings are present below the staff.

The fourth system concludes the piano accompaniment with a right hand melody of eighth notes and a left hand accompaniment. Dynamics include *p*. Pedal markings are present below the staff.

*p*

\*

**Allegro agitato. (♩=96)** *And.*

*p* *cresc.*

*f*

**Romeo.** **Moderato.**

*f* *dim.* *p*

Mon  
Good



pè - re! Dieu vous gar - de!  
mor-row, ho - ly Fa - ther!

Dieu vous gar - de!  
Fair good mor - row!

**F. Laurence.**  
Recit.

Eh! quoi! le jour à pei - ne Se lè - ve, et le sommeil te  
How now? The day but hard - ly is break - ing, And slum - ber flees thine

Recit.

fait? Quel trans - port vers moi te con - duit? Quel amoureux sou - ci t'a -  
eye? Why to me so ear - ly dost hie? What cares of love com - pel thy

*p*

*cresc.*

*dim.*

**Romeo.**

Vous l'avez de - vi - né, mon pè - re, c'est l'a -  
You di - vine it a - right, my Fa - ther; it is

mè - ne?  
wak - ing?

*p*

*f*

*dim.*

mour!\_ love!\_ Quel nom prononcez -  
That name I have for -

L'amour! en - cor l'in - di - gne Ro - sa - li - ne.  
'Tis love! A - gain th'un-wor - thy Ro - sa - line?\_

*p* *f*

Moderato e misurato.

vous? je ne le eonnais pas!\_ L'œil des é -  
got, and with it all-my woe!\_ When, borne on

*f* *f* *pp*

*Red.* \*

lus, sou - vrant à la clar - té di - vi - ne,  
high, the soul a-wakes in light di - vine,

*Red.* \* *Red.* \* *Red.* \*

Se souvient-il en - cor des om-bres d'i-ci  
Can it re - mem - ber still the gloom left here be -

*Red.* \* *Red.* \* *Red.* \*

bas? Ai-me-t'on Ro-sa - li-ne, ay-aut vu - Ju - li - et -  
 low? Can one love Ro-sa - line, hav-ing seen charming Ju -

F. Laurence.

Romeo.

(Enter Juliet. followed by Gertrude.)

te? La voi - ei! —  
 liet? She is here! —

Quoi? Ju-li-et-te Cap-u-let?  
 What, Ju - - liet Cap-u-let?

Juliet.

Ro-mé-o! —  
 My be - lov'd! —

Romeo.

Mon à - me t'appe -  
 My soul in - vit - ed

*dim.*

Juliet.

lait! Je te vois! — ma bouche est mu - et - te! Mon pè - re,  
 thine! I behold thee! My lip shall be si - lent! My Fa - ther,

*pp*

*p*



Voi-ci mon é - poux! — Vous connais - sez ce cœur que je lui  
 be - hold — my spouse! — You know this heart that un - to him I

don - ne! À son amour je m'aban - don - - ne; Devant le  
 prof - fer! Un - to his love my life I of - - fer! In sight of

*cresc.* *f* *dim.*

**F. Laurence.**

ciel u - nis - sez - nous! — Oui! dus - sé - je affron -  
 heav'n hal - low our vows! — Ay! tho' blind be their

*p* *fp*

*Ped.* \*

ter une a - veu - gle co - lè - re, Je vous prê - te - rai mon se -  
 ire when of - fense may be giv - en, I will lend my aid to you

*fp* *fp*

cours;— Puis-se de vos mai - sons\_ la hai - ne sé - cu - lai - re S'é-  
 now;— May cen-tu-ries of hate, that hath your hous - es riv - en, Be

Romeo.

(to Gertrude.)

(exit Gertrude.)

Toi, veille au de - hors!\_  
 Nurse, watch at the door!\_

teind-re en vos jeu - nes a - mours!\_  
 quench'd in the love you a - vow!\_

Té-moin de vos pro -  
 To wit-ness your pro -

mes - ses, Gar - dien de vos ten - dres - ses Que le Sci -  
 fes - sion, To guard your ten - der pas - sion, May our dear

gneur soit a - vec vous!\_ À ge - noux!\_ à ge -  
 Lord sée and re - deem!\_ Kneel to Him!\_ Kneel to

(slowly.)

No 11. Trio and Quartet.

Adagio.

Juliet.

Gertrude.

Romeo.

F. Laurence.

noux!  
Him!  
Adagio. (♩ = 60)

Piano.

*f* (after the word.) *dim.* *p*

F. Laurence.  
(with solemnity.)

Andante.

*Red.* \*

Dieu, qui fis l'homme à ton i - ma - ge, Et de sa chair et de son  
Thou, who madst man in Thine own im - age, And of his flesh and of his

sang cré-as la fem - me, Et, l'u-nissant à l'homme par le ma - ri-  
blood cre-at - edst wo - man, And un-to him u - nit-edst her in bonds of

a - ge, Con-sa - cras du haut de Si - on Leur in-sé - pa - rable u - ni-  
mar - riage, From Thy heav'n - ly man-sion a - bove Pu - ri - fy and hal - low their



on: Re - gar - de d'unœil fa - vo - ra - ble Ta eré - a - tu - re mi - sé -  
 lève! What - e'er their offense or transgres - sion, Look on them now in Thy com -

*ben sostenuto.*

*p*

**Juliet.**

Sei - gneur! nous pro - met -  
 Oh Lord! Tru - ly we  
 Romeo. ,

ra - ble Qui se pros - ter - ne de - vant toi! Sei - gneur! nous pro - met -  
 pas - sion, Who bow be - fore Thine aw - ful throne! Oh Lord! Tru - ly we

tons d'o - bé - ir à ta loi. En - tends ma pri - è - re fer -  
 vow to o - bey Thee a - lone! May He, Who my pray'r yon - der

**F. Laurence.**

tons d'o - bé - ir à ta loi. En - tends ma pri - è - re fer -  
 vow to o - bey Thee a - lone! May He, Who my pray'r yon - der

*Red.* \*

ven - - te! Fais que le joug de ta ser - van - - te Soit un  
 hear - - eth, Grant, that theyoke His handmaid bear - - eth, Be a

*Red.* \*

joug d'amour et de paix! ——— Que la ver-tu soit sa ri -  
yoke of love un-al - loy'd! ——— Ev - er may vir-tue be her

che - se, Que poursoute - nir sa fai - blesse Elle ar-me son cœur du de -  
dow - er; Guid - ed and sustain'd by Thy pow'r Mayshe in Thy fear e'er a -

*Red.* \*

## Juliet.

Sei - gneur, sois mon ap - pui, — sois mon es - poir! ———  
O Lord! — E'er be my stay, — e'er be my guide! ———

## Romeo.

voir! — Sei - gneur, sois mon ap - pui, — sois mon es - poir! ———  
bide! — O Lord! — E'er be my stay, — e'er be my guide! ———

*p* *pp*

*Red.* \*

## F. Laurence.

Que leur viellesse heu - reuse — voie Leurs en - fants marchant dans ta  
May their old age be bless - ed, may Their chil - dren ev - er walk in Thy



Sei-gneur! du noir pe'-  
O Lord, from mor-tal  
Romeo.

vo-ie, Et les en-fants de leurs en-fants! Sei-gneur! du noir pe'-  
way, And be their chil-dren's chil-dren Thine! O Lord, from mor-tal

*pp*

*Red. \* Red. \* Red. \**

ché c'est toi qui nous dé-fends!—  
sin guard us Thy pow'r di-vine!—

**F. Laurence.**

ché c'est toi qui nous dé-fends!— Que ce cou-ple chaste et fi-  
sin guard us Thy pow'r di-vine!— May this pair, in love chaste-ly

*p* *pp*

*cresc.*

dè-le, U-ni dans la vie e'-ter-nel-le, Par-  
plight-ed, For-ev-er by mar-riage u-nit-ed, Meet

*cresc.*

**Juliet.** *p*

Sei-gneur! sur notre a-mour daigne a-bais-  
O Lord, hear us, we pray, deign Thou to

**Romeo.** *p*

viennè au roy-au-me des cieux!— Sei-gneur! sur notre a-mour daigne a-bais-  
Thee in the Kingdom a-bove!— O Lord, hear us, we pray, deign Thou to

*f* *pp* *dim.*

*Red. \* Red. \* Red. \**



Adagio. Andante.

ser les yeux! —  
 bless our love! —

**F. Laurence.** (addressing Romeo.)

ser les yeux! —  
 bless our love! —

Ro-mé-o! — tu choi - sis Ju - li - et - te pour  
 Ro - meo! For thy wife dost thou take this

Adagio. Andante.

*Red.* \*

Romeo. F. Laurence. (to Juliet.) Juliet.

fem-me? Oui, mon père!  
 wo-man? Yes, my father!

Tu prends Ro-mé-o pour é - poux? Oui, mon  
 Dost thou for thy spouse take this man? Yes, my

F. Laurence.

père!  
 fa-ther!

De-vant Dieu, qui lit dans votre à - me,  
 In His name, Who know-eth all hearts,

Allegro moderato. (♩ = 76)

Je vous u - nis! —  
 I join your hands! —

Re - le - vez - vous! —  
 Rise! ye are one! —

*Red.* \*

Juliet. *p*

Gertrude. *p*

Romeo. *p*

(Gertrude returns.) F. Laurence. *p*

*cresc.* *fp*

*cresc. molto.*

hour! ò joie im-men-se! Le eiel même a re - çu nos ser -  
hour! 0 joy un-end-ing! Heav'n it - self seals the bond e'en that

*cresc. molto.*

hour! ò joie im-me se! Le ciel même a re - çu nos ser -  
hour! 0 joy un-end-ing! Heav'n it - self seals the bond e'en that

*cresc. molto.*

hour! ò joie im-men-se! Le eiel même a re - çu nos ser -  
hour! 0 joy un-end-ing! Heav'n it - self seals the bond e'en that

*cresc. molto.*

hour! ò joie im-men-se! Le eiel même a re - çu nos ser -  
hour! 0 joy un-end-ing! Heav'n it - self seals the bond e'eu that

*cresc. molto.*

ments a-mou-reux! Dieu de bon-té Dieu de clé-men-ce! Sois bé-  
 death nev-er parts! Fa-ther of love, gra-cious-ly bend-ing, Blest be

ments a-mou-reux! Dieu de bon-té Dieu de clé-men-ce! Sois bé-  
 death nev-er parts! Fa-ther of love, gra-cious-ly bend-ing, Blest be

ments a-mou-reux! Dieu de bon-té Dieu de clé-men-ce! Sois bé-  
 death nev-er parts! Fa-ther of love, gra-cious-ly bend-ing, Blest be

ments a-mou-reux! Dieu de bon-té Dieu de clé-men-ce! Sois bé-  
 death nev-er parts! Fa-ther of love, gra-cious-ly bend-ing, Blest be

*f* *p* *cresc.*

*f* *p* *cresc.*

*f* *p* *cresc.*

*f* *p* *cresc.*

*f* *f* *p sostenuto.* *cresc.*

*Ad.*

ni par deux cœurs heu-reux! Dieu de bon-té! Dieu de clé-men-ce!  
 Thou by two grate-ful hearts! Fa-ther of love, gra-cious-ly bend-ing,

ni par deux cœurs heu-reux! Dieu de bon-té! Dieu de clé-men-ce!  
 Thou by two grate-ful hearts! Fa-ther of love, gra-cious-ly bend-ing,

ni par deux cœurs heu-reux! Dieu de bon-té! Dieu de clé-men-ce!  
 Thou by two grate-ful hearts! Fa-ther of love, gra-cious-ly bend-ing,

ni par deux cœurs heu-reux! Dieu de bon-té! Dieu de clé-men-ce!  
 Thou by two grate-ful hearts! Fa-ther of love, gra-cious-ly bend-ing,

*f* *p* *cresc.*

*f* *p* *cresc.*

*f* *p* *cresc.*

*f* *p* *cresc.*

*f* *p* *cresc.*



*cresc. molto.*

*ritard. a tempo.*

Sois bé - ni! sois bé - ni! sois bé -  
Blest be Thou, blest be Thou, blest be

*cresc. molto.*

*ritard. a tempo.*

Sois bé - ni! sois bé - ni! sois bé -  
Blest be Thou, blest be Thou, blest be

*cresc. molto.*

*ritard. a tempo.*

Sois bé - ni! sois bé - ni! sois bé -  
Blest be Thou, blest be Thou, blest be

*cresc. molto.*

*ritard. a tempo.*

Sois bé - ni! sois bé - ni! sois bé -  
Blest be Thou, blest be Thou, blest be

8

*cresc. molto.* *ritard. a tempo.* *ff*

Lw. \* Lw. \* Lw. \*

*dim.* *p* *p* Un poco più lento.

ni par deux cœurs heu - reux! Sois bé - ni!  
Thou by two grate - ful hearts! Blest be Thou!

*dim.* *p* *p*

ni par deux cœurs heu - reux! Sois bé - ni!  
Thou by two grate - ful hearts! Blest be Thou!

*dim.* *p* *p*

ni par deux cœurs heu - reux! Sois bé - ni!  
Thou by two grate - ful hearts! Blest be Thou!

*dim.* *p* *p*

ni par deux cœurs heu - reux! Sois bé - ni!  
Thou by two grate - ful hearts! Blest be Thou!

8

*ff* *dim.* *p* *p* Un poco più lento.

*cresc.* *f* *Più allegro.*

sois bé - ni par deux cœurs heu -  
 Blest be Thou by two grate - ful

*cresc.* *f*

sois bé - ni par deux cœurs heu -  
 Blest be Thou by two grate - ful

*cresc.* *f*

sois bé - ni par deux cœurs heu -  
 Blest be Thou by two grate - ful

*cresc.* *f*

sois bé - ni par deux cœurs heu -  
 Blest be Thou by two grate - ful

*cresc.* *f*

sois bé - ni par deux cœurs heu -  
 Blest be Thou by two grate - ful

*cresc.* *f* *Più allegro.*

reux! \_\_\_\_\_  
 hearts! \_\_\_\_\_

reux! \_\_\_\_\_  
 hearts! \_\_\_\_\_

reux! \_\_\_\_\_  
 hearts! \_\_\_\_\_

reux! \_\_\_\_\_  
 hearts! \_\_\_\_\_

reux! \_\_\_\_\_  
 hearts! \_\_\_\_\_

Tempo I.

*f* *f*

*dim.* *p*



N<sup>o</sup> 12. Chanson.2<sup>d</sup> Tableau.

Allegretto. (♩ = 84)

Piano.

(Curtain rises.)

*cresc.*



Stephano.  
Recit. Moderato.

(eyeing the balcony of

De - puis hi - er je cher - chee vain mon mai - tre! Est - il en - core chez  
 Since yes - ter eve I vain - ly seek my mas - ter. Can he still be with -

*p* Recit. Moderato.

the palace.)  
*misurato.*

(arrogantly)

vous, Mes - sei - gneurs Ca - pu - lets? \_\_\_\_\_ Voy - ons un peu si vos di - gnes va -  
 in with a foe that he hates? \_\_\_\_\_ Now let me see, Mes - sei - gneurs Cap - u -

*p misurato.*

lets A ma voix ce ma - tin o - se - ront re - pa - rai - tre!  
 lets, If you dare walk a - broad to re - pair your dis - as - ter!



## Allegretto. (♩=88)

*f*

*f*

## Poco meno mosso. (♩=72)

Que fais - tu, blan-che tour-te -  
Dain-ty dove, where-fore art thou

*p*

*Red.* \* *Red.* \* *Red.* \*

rel - le, Dans ce nid de vau - tours? Quel - que  
ly - ing In a wild vul - ture's nest? Soon or

*Red.* \* *Red.* \* *Red.* \*

jour, dé - ploy - ant ton aî - le, Tu sui - vras les a -  
late, far shalt thou be fly - ing, Foll'-wing love's own be -

*Red.* \* *Red.* \*

## Poco animato.

mours! — Aux vau-tours, il faut la ba-tail-le, Pour frap-  
 hest! — For the vul-tures would fain be fight-ing, And their

*p poco animato.*

per d'e-stoc et de tail-le, Leurs bees sont ai-gui-  
 beaks are whet-ted for smit-ing; Full sharp are they, and

## Tempo I.

sés! — Lais-se là ces ois-eaux de proi-e, Tour-le-  
 strong! Fly a-way, then, from birds-of prey, love! Thou wert

*ten.*

*ten.*

*p*

*Red.* \*

rel-le qui fais-ta joi-e Des a-mou-reux bai-  
 made on-ly to-re-pay, love, Fond kiss-es warm and

*rit.*

*rit pp*

*Red.* \*

## Andantino. (♩=66)

sers! — Gar-dez bien la-bel-le!  
 long! — Guard ye well her-dwell-ing,

*p*

*pp*



Qui vi - vrà ve - drà! Vo - tre — tour - te -  
 They who live shall — see! For your — dain - ty

rel - le Vous é - chap - pe - ra,  
 dar - ling May one — day go free,

Vo - tre — tour - te — rel - le Vous — é - chap - pe -  
 For — your — dain - ty — dar - ling — May — one — day — go

Tempo I.

ral — Un ra - mier, loin du vert bo -  
 free! — Drawn by love, from his wood - land

ca - ge, Par l'a - mour at - ti - ré, À l'en -  
 hie - ing, Came a ring - dove that way, All a -



tour de ce nid sau - va - ge A, je crois, sou - pi -  
 round yon - der ey - rie sigh - ing He did rove, so - they

*poco animando*

ré! Les vau - tours sont à la cu - ré - e, Leurs chan -  
 say! Lured a - field by a prey they're man - gling, Yet a -

*p poco animando*

sons que fuit Cy - thé - ré - e Ré - son - nent à grand  
 far the vul - tures are wran - gling, Their cries the ear af -

*a tempo*

bruit! Ce - pen - dant, en leur douce i - vres - se Nos a -  
 fright! And the while, fond - ly won in woo - ing, Lov - ers

*a tempo*

mants con - tent leur ten - dres - se Aux as - tres de la  
 twain ten - der - ly are coo - ing 'Neath wond'ring stars of

*pp*

Andantino.

nuit!  
night!

Gar - dez bien la bel - le,  
Guard ye well her dwell - ing!

Qui vi - vrà ve - drà!  
They who live shall see!

Vo - tre tour - te - rel - le  
For your dainty dar - ling

Vous é - chap - pe - ra,  
May one day go free,

Vo - tre tour - te - rel - le Vous é -  
For your dain - ty dar - ling May one -

*Più lento.*

chap - pe - ra! Gar - dez bien la bel - le, Vo - tre tour - te -  
day go free! Guard ye well her dwell - ing, For your dainty

*Più lento.*

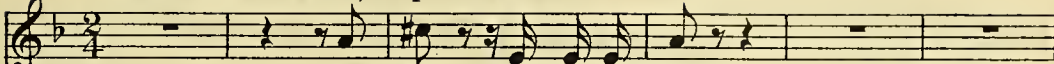
rel - le Vous é - chap - pe - ra!  
dar - ling May one day go free!

*ff*

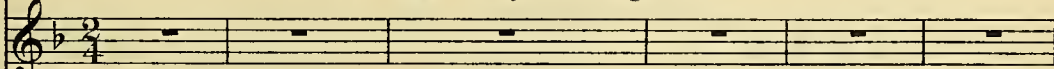


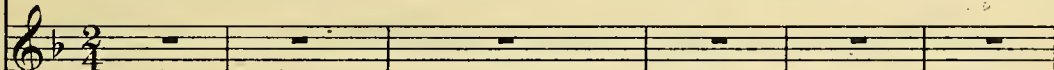
N<sup>o</sup> 13. Finale.

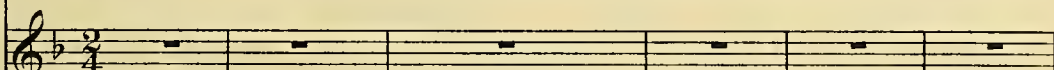
Lo stesso movimento, un poco animato.

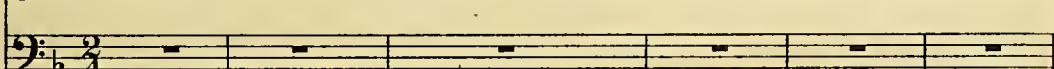
Stephano. 

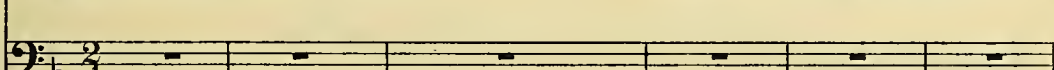
Ah! ah! voi - ci nos gens!  
A - ha! They're coming out!

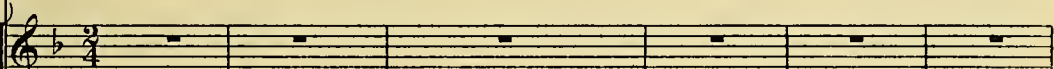
Romeo. 

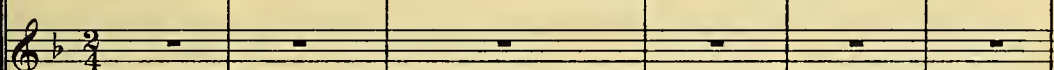
Benvolio. 

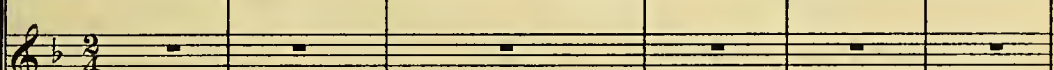
Tybalt. 

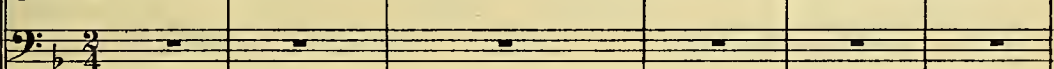
Mercutio.  
Paris. 

Gregorio.  
Capulet. 

Sopranos. 

1<sup>st</sup> Tenors. 

2<sup>nd</sup> Tenors. 


Basses. 

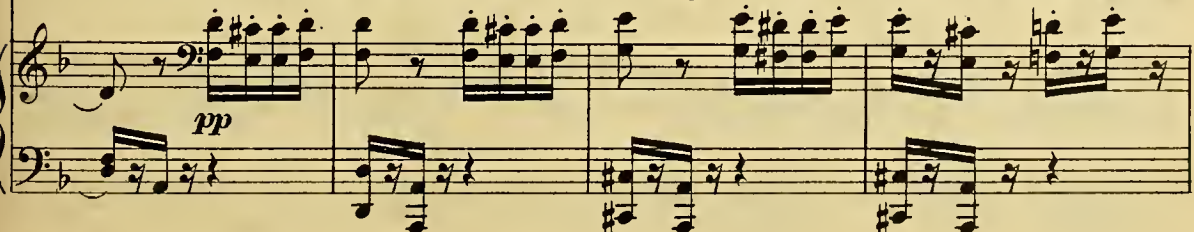
Lo stesso movimento, un poco animato.

Piano. 

Gregorio.

Qui diable à no - tre por - te S'en vient rou-cou-ler de la  
What is yon fel - low do - ing In front of our door with his







Stephano.

La chan - sou leur dé - plait, La chan - son leur dé -  
 How they fume at a song, how they fume at a

sor - te?  
 coo - ing?

Gregorio.

plait!  
 song!

Eh! par - bleu!  
 Hey! hal - loh!

*p*

n'est - ce point Ce - lui que nous chas - sions hi - er la dague au  
 Is't not he whom yes - ter - day we scard' a - way? The ver - y

*p*

*poco riten.*

poing?  
 boy!

(tempo dell' aria di Stephano.)

C'est lui - mè - me! l'audace est for - te!  
 Sau - cy var - let! There's danger brew - ing!

C'est lui - mè - me! l'audace est for - te!  
 Sau - cy var - let! There's danger brew - ing!

*poco riten.*

Stephano.

Gar - dez bien la bel - le! Qui vi - vra ver -  
 Guard ye well her dwell - ing They who live shall

rà! Vo - tre tour - te - rel - le  
 see! For your dain - ty dar - ling

Vous e - chap - pe - ra, Vo - tre tour - te -  
 May one day go free, For your dain - ty

rel - le Vous e - chap - pe - ra!  
 dar - ling May one day go free!

*rit* *a tempo*

Gregorio.

Est -  
 What



ce pour nous nar - guer, mon jeu - ne ca - ma - ra - de, Que  
will you here, young friend? Are you for quar-rel\_ yearning, That

vous nous ré - ga - lez de cet - te sé - ré - na - de?  
you re - gale us with your song at ear - ly morn - ing?

## Stephano.

J'ai - me la mu - si - que!  
I am fond of mu - sic!

C'est clair, c'est clair, On - t'au -  
'Tis clear, 'tis clear, Your gui -

ra sur le dos, en pa - reille é - qui - pé - e, Cas - sé ta gui - ta - re, mon cher!  
tar, for a like sil - ly prank, was bro - ken, And o - ver your shoulders, my dear!



## Stephano.

Pour gui - ta - re, j'ai mon é - pé - e, Et j'en  
Of my art my sword is a to - ken, I can

*p*

## Gregorio.

sais jou - er plus d'un air! Ah! par - dieu! pour cet - te mu -  
an - y day play an air! On - my soul! let us hear the

1 4 3 2

## Stephano.

Viens  
Come

si - que On peut te donner la ré - pli - que!  
air, then! May - be, I can sing you a bur - then!

## Gregorio.

donc en prendre u - ne le - çon! En gar - de!  
on! I'll teach you how to sing! Have at you!

Chorus.  
TENORS.

*p*  
É - cou - tons, é - cou tons leur chan - son.  
Let us hear, let us hear how they sing.

BASSES.

É - cou - tons, é - cou - tons leur chan - son.  
Let us hear, let us hear how they sing.

*p* *f* *f*  
Ped. \*

*f* *p*

*p*  
Quel - le ra - ge! Ver - tu - dieu! Bon cou - ra - ge!  
What a fu - ry! What a fray! Ev - er war - y,  
*p*  
Quel - le ra - ge! Ver - tu - dieu! Bon cou - ra - ge!  
What a fu - ry! What a fray! Ev - er war - y,

*f*

Bon cou - rage Et franc jeu! Voyez comme cet en - fant  
Ev - er gay How they play! See how yonder pu - ny boy  
Bon cou - rage Et franc jeu! Voyez comme cet en - fant  
Ev - er gay How they play! See how yonder pu - ny boy

*p*



Contre un hom - me se dé - fend!  
 Wiélds a ra - pier like a toy!

Contre un hom - me se dé - fend!  
 Wiélds a ra - pier like a toy!

Fi - ne la - me, Sur mon à - me!  
 He is read - y, He is stead - y!

Fi - ne la - me, Sur mon à - me!  
 He is read - y, He is stead - y!

Il se bat En sol -  
 Fight he can Like a

Il se bat En sol -  
 Fight he can Like a

dat, Il se bat En sol - dat!  
 man, Fight he can Like a man!

dat, Il se bat En sol - dat!  
 man, Fight he can Like a man!

*cresc.*

*ff*

**Mercutio** (entering. indignantly.)

At - ta - quer un en - fant! mor - bleu! C'est u - ne hon - te  
 Do you draw on a boy! For shame! But no dis - hon - or

*ff* Recit.

*ff*



(Enter Tybalt, who answers the insult.)

di - gne des Ca - pu - lets! Tels mai - tres, tels va -  
 harms a Cap - u - let's name! Like mas - ter, like —

Tybalt (insolently.)

lets! Vous a - vez la pa - ro - le promp - te, mon - sieur!  
 man! With your tongue you are ver - y read - y, I vow!

Mercutio.

Tybalt.

Moins promp - te que le bras!.. C'est ce qu'il fau - dra - it  
 My arm - is read - ier still! Sore - ly you'll need it

Mercutio.

(Mercutio and Tybalt engage;

voir!... C'est ce que tu ver - ras!  
 now! Try me when - e'er you will!

at the same instant, Romeo rushes in and tries to separate them.)

Romeo.

Mercutio.

Tybalt (vindictively.)

Ar - rê - tez!!!      Ro - mé - o!      Ro - mé - o!!!  
 Have a care!      Ro-meo here?      Ro-meo here!

son dé - mon me l'a - mè - ne!  
 'Tis thy de - mon doth send thee!

*f*      *dim.*      *p*      *ff*

Un poco più lento.

(to Mercutio, with ironical politeness.)

*deciso*  
 Per - met - tez, — per - met -  
 By your leave, — by your

tez que sur vous je lui don - ne le pas! —  
 leave, he shall go be - fore you — in the game! —

(to Romeo, haughtily.)

Al - lons! vil Mon - tai - gu! flam-berge au  
 How now, thou wretched boy! Hast thou an

*senza accelerare*

*ff* *p* 3 3

vent! dé - gai - ne! Toi qui nous in - sul -  
 arm, de - fend thee! Thou, who dost e - ven

*ff*

tas jus - - quen no - tre mai -  
 dare mock us all in our

*ff*

son, C'est toi qui vas por - ter la  
 home, 'Tis now thou sore - ly shalt re -

*ff* 1 4 3 1 3 1 *ff colla voce*

pei - ne De cette in - di - gue tra - hi - son!  
 pent thee That ev - er thith - er thou hast come!

*ff* *colla voce* *f* *p* 8



Toi dont la bou-che mau - di - te A Ju-li-ette in-ter - di - te O -  
 Thy curs - ed lip e - ven near - ing Sli - ly to Ju - li - et's hear - ing, Where

*a tempo* (disdainfully.)  
 sa, Je crois, - par - ler tout bas, É - cou - te le seul mot que m'ins -  
 it were best - for ev - er dumb! Now hear the on - ly name that my

*colla voce* *a tempo* *dim.* *p* *crese.*

pi - re ma hai - ne! Tu n'és qu'un là - che!  
 hate can pre-sent thee! Thou art a vil lain! (Romeo seizes and half-draws

*molto* *f* *ff* *pause* *lunguissima.*

his sword; after a moment's hesitation, he returns it to the scabbard.)

*Andante.* (♩ = 54.)

**Romeo** (contained and dignified.)  
 Al - lous! \_\_\_\_\_ tu ne me con-nais pas, Ty - balt,  
 Not so! \_\_\_\_\_ Ty - balt, thou know'st me not!

Et ton in-sulte est vai-ne! J'ai dans le  
And all in vain thine in-sult! Here in my

cœur des rai-sons de t'ai-mer, Qui mal-gré  
heart I have rea-sons to love thee, That, spite of

moi — me vien - nent dé-sar - mer. Je ne suis pas un  
all, — dis-arm wak-en-ing ire. Vil-lain am I

**Tybalt.**  
lâ-che! a - dieu! Tu crois peut-être Ob-te-nir le par-don de tes of-  
none! — Fare-well! Dost thou en-deav-or To move me to par-don thy of-

**Romeo.**  
fen - ses? traî - tre! Je ne tai ja - mais of - fen -  
fens - es? Nev - er! Ty - balt, I ne'er have of -



sé, Ty-balt; des hai-nes le temps — est pas -  
fend - ed thee; the time of our hate — is gone

*p* *f*

**Mercutio.**

sé!!! Tu souf-fri-ras ce nom de lâche, Ô Ro-mé-o! T'ai-je enten-  
by. So vile, dis-hon-ra-ble sub - mis - sion To a foe nev - er I

*fp* *fp*

du? — Eh bien, donc! si ton bras doit fail - lir à sa  
knew! — I tell thee, if thine arm will not lay his ag -

*ff* *ff*

tâ - che, C'est à moi dé - sor - mais — que l'hon - neur en est  
gres - sion, It shall now be to mine — that the hon - or is

*ff* *ff*

**Allegro. Romeo.**

**Mercutio.** Mer - cu - ti - o! — je t'en con - ju - re!  
Hold, Mer - cu - tio! I do im - plore thee!

du!  
due!  
Allegro. ( $\text{♩} = 84$ )

Non!  
No!

*f* *p*



je ven-ge-rai ton in - ju - re! Mi - sé - ra - ble Ty -  
 I will to hon - or re - store thee, And a - venge thee on

*cresc. -*

**Tybalt.**

Je suis à  
 And with a  
 balt! en garde, et dé - fends - toi!  
 him! Now draw, foul - spo - ken Ty - balt!

*molto* *ff*

toi!  
 will! **Romeo.**  
 É - cou - te moi!  
 Will you not hear?

**Mercutio.**

**Chorus.**  
**TENORS.** Non lais - se - moi! No! I will fight!

**BASSES.** Bien sur ma foi! En lui j'ai  
 Good! he will fight, Nor bear a

Bien sur ma foi! En lui j'ai  
 Good! he will fight, Nor bear a

**Stephano.** *ff*  
 Ca-pu-lets! Ca-pu-lets! race im-  
 Cap-u-lets! Cap-u-lets! Race of-

**Romeo.** *ff*  
 Hai - ne! haine en mal - heurs fé -  
 Ha - tred, foun - tain of woes un -

**Benvolio.** *ff*  
 Ca-pu-lets! Ca-pu-lets! race im-  
 Cap-u-lets! Cap-u-lets! Race of -

**Tybalt.** *ff*  
 Montaigus! Montaigus! race im-  
 Montagues! Montagues! Race of -

**Mercutio.** *ff*  
 Ca-pu-lets! Ca-pu-lets! race im-  
 Cap-u-lets! Cap-u-lets! Race of -

**Paris.** *ff*  
 Montaigus! Montaigus! race im-  
 Montagues! Montagues! Race of -

**Gregorio.** *ff*  
 Montaigus! Montaigus! race im-  
 Mon-agues! Mon-agues! Race of -

foi! \_\_\_\_\_ Ca-pu-lets! Ca-pu-lets! race im-  
 slight! \_\_\_\_\_ Cap-u-lets! Cap-u-lets! Race of -

foi! \_\_\_\_\_ Montai-gus! Montai-gus! race im-  
 slight! \_\_\_\_\_ Mon-ta-gues! Mon-ta-gues! Race of -

*ff*

mon - de! Ca-pu-lets! Ca-pu-lets! race im - mon - de! Fré-mis-  
 fend - ing! Cap-u-lets! Cap-u-lets! Race of - fend - ing! Tremble

con - de! Hai - ne! haine en mal - heurs fé - con - de!  
 end - ing! Ha - tred, foun - tain of woes un - end - ing!

mon - de! Ca-pu-lets! Ca-pu-lets! race im - mon - de! Fré-mis-  
 fend - ing! Cap-u-lets! Cap-u-lets! Race of - fend - ing! Tremble

mon - de! Montaigus! Montaigus! race im - mon - de! Fré-mis-  
 fend - ing! Montagues! Montagues! Race of - fend - ing! Tremble

mon - de! Ca-pu-lets! Ca-pu-lets! race im - mon - de! Fré-mis-  
 fend - ing! Cap-u-lets! Cap-u-lets! Race of - fend - ing! Tremble

mon - de! Montaigus! Montaigus! race im - mon - de! Fré-mis-  
 fend - ing! Montagues! Montagues! Race of - fend - ing! Tremble

mon - de! Montaigus! Montaigus! race im - mon - de! Fré-mis-  
 fend - ing! Montagues! Montagues! Race of - fend - ing! Tremble

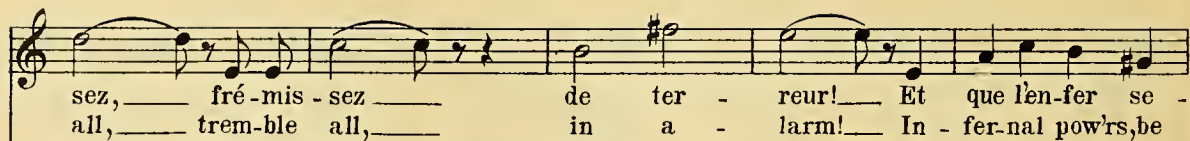
mon - de! Ca-pu-lets! Ca-pu-lets! race im - mon - de! Frémis-  
 fend - ing! Cap-u-lets! Cap-u-lets! Race of - fend - ing! Tremble

mon - de! Montaigus! Montaigus! race im - mon - de! Frémis-  
 fend - ing! Montagues! Montagues! Race of - fend - ing! Tremble

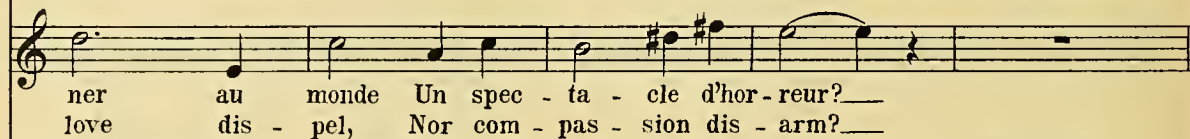
*ff*



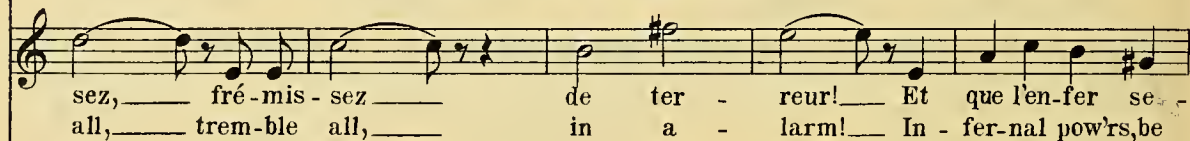




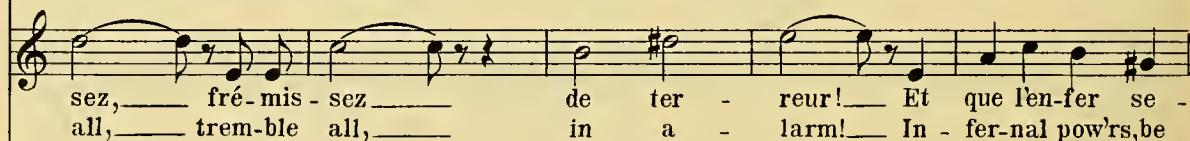
sez, fré-mis - sez de ter - reur! Et que l'en-fer se -  
all, trem-ble all, in a - larm! In - fer-nal pow'rs, be



ner au monde Un spec - ta - cle d'hor-reur?  
love dis - pel, Nor com - pas - sion dis - arm?



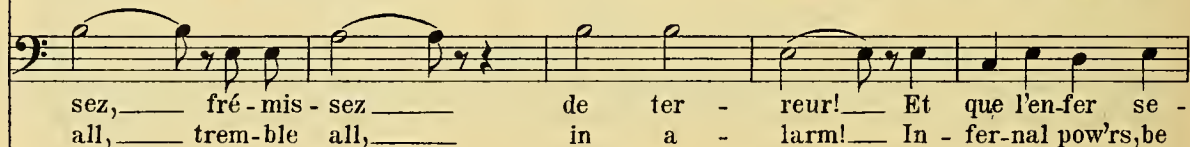
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all, trem-ble all, in a - larm! In - fer-nal pow'rs, be



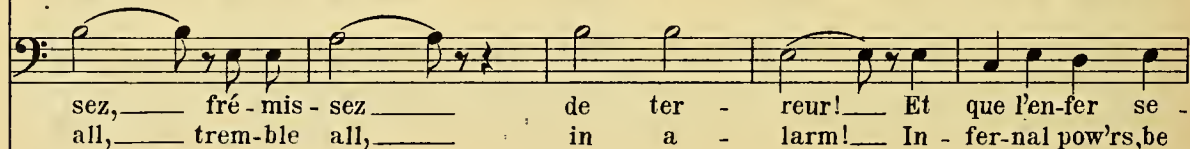
sez, fré-mis - sez de ter - reur! Et que l'en-fer se -  
all, trem-ble all, in a - larm! In - fer-nal pow'rs, be



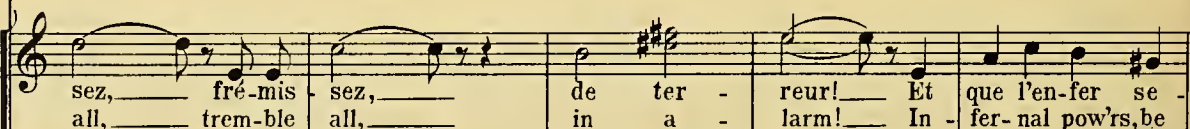
sez, fré-mis - sez de ter - reur! Et que l'en-fer se -  
all, trem-ble all, in a - larm! In - fer-nal pow'rs, be



sez, fré-mis - sez de ter - reur! Et que l'en-fer se -  
all, trem-ble all, in a - larm! In - fer-nal pow'rs, be



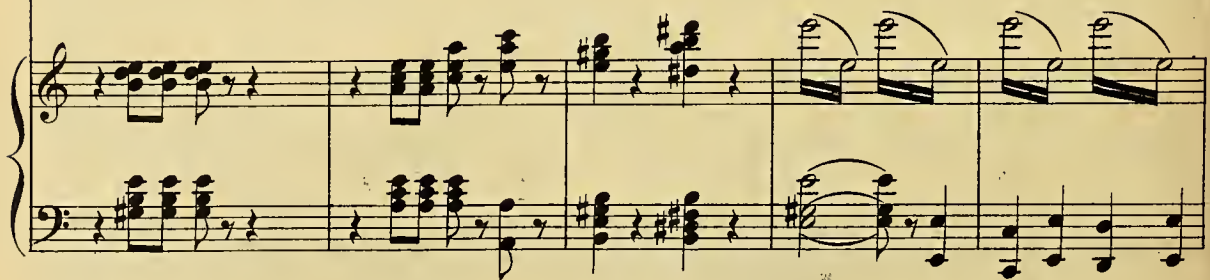
sez, fré-mis - sez de ter - reur! Et que l'en-fer se -  
all, trem-ble all, in a - larm! In - fer-nal pow'rs, be



sez, fré-mis - sez de ter - reur! Et que l'en-fer se -  
all, trem-ble all, in a - larm! In - fer-nal pow'rs, be



sez, fré-mis - sez de ter - reur! Et que l'en-fer se -  
all, trem-ble all, in a - larm! In - fer-nal pow'rs, be



con - de Sa haine et sa fu - reur! Et que l'en - fer se -  
lend - ing Your will to guide his arm! In - fer - nal pow'rs, be

con - de Sa haine et sa fu - reur! Et que l'en - fer se -  
lend - ing Your will to guide his arm! In - fer - nal pow'rs, be

con - de Ma haine et ma fu - reur! Et que l'en - fer se -  
lend - ing Your will to guide my arm! In - fer - nal pow'rs, be

con - de Ma haine et ma fu - reur! Et que l'en - fer se -  
lend - ing Your will to guide my arm! In - fer - nal pow'rs, be

con - de Sa haine et sa fu - reur! Et que l'en - fer se -  
lend - ing Your will to guide his arm! In - fer - nal pow'rs, be

con - de Sa haine et sa fu - reur! Et que l'en - fer se -  
lend - ing Your will to guide his arm! In - fer - nal pow'rs, be

con - de Sa haine et sa fu - reur! Et que l'en - fer se -  
lend - ing Your will to guide his arm! In - fer - nal pow'rs, be

con - de Sa haine et sa fu - reur! Et que l'en - fer se -  
lend - ing Your will to guide his arm! In - fer - nal pow'rs, be



con - de Sa haine et sa fu - reur!  
lend - ing Your will to guide his arm!

con - de Sa haine et sa fu - reur!  
lend - ing Your will to guide his arm!

con - de Ma haine et ma fu - reur!  
lend - ing Your will to guide my arm!

con - de Ma haine et ma fu - reur!  
lend - ing Your will to guide my arm!

con - de Sa haine et sa fu - reur!  
lend - ing Your will to guide his arm!

con - de Sa haine et sa fu - reur!  
lend - ing Your will to guide his arm!

con - de Sa haine et sa fu - reur!  
lend - ing Your will to guide his arm!

con - de Sa haine et sa fu - reur!  
lend - ing Your will to guide his arm!

(Tybalt and Mercutio engage.)

Mercutio.

Romeo.

Ah! bles-sé! Bles-sé!  
 Ah! I'm hurt! A hurt?

*secco.* *ff* *ff*

Un poco meno allegro, ma poco, sempre alla battuta  $\text{♩}$ .

Mercutio.

Un poco meno allegro *p* Que le dia - ble  
 A plague

soit de vos deux mai - sons! Pour-quoi te je - ter en - tre  
 fall on your hous - es both! Why came you between us at



Romeo.

nous? all? Oh sort Fate, im - pi - toy - a - ble! bar - ren of pit - y! se - cou - rez - Aid him a -

Mercutio.

(Mercutio is borne away dying.)

le! way! Sou - te - nez moi! Lend me a hand!

(Romeo, after following him with his eyes for a brief space, comes forward again, filled

with furious resentment, cries out:)

Romeo.

Ah! main - te - he is

nant slain! re - monte au ciel pru - dence in - fa - A - way to heav'n, oh shame - ful cau -



me! Et toi, fu - reur à l'œil de flam - me,  
tion! And thou, oh fire - ey'd ret - ri - bu - tion,

*ff*

Sois de mon cœur lu - ni - que loi! Ty - balt!  
Now of my heart the law shalt be! Ty - balt!

*ff* *ff* *ff*

Il n'est i - ci d'au - tre lâ - che que  
None oth - er here is a vil - lain, but

(they engage.)

toi!  
thee!

*ff*

*ff*

Piano accompaniment for the first system, featuring treble and bass staves with complex rhythmic patterns and triplets.

(to Tybalt, with a thrust.)

Romeo.

Musical score for Romeo's vocal line and piano accompaniment, including lyrics "A toi! Have at thee!".

Piano accompaniment for the second system, featuring treble and bass staves with complex rhythmic patterns.

Capulet.

Musical score for Capulet's vocal line and piano accompaniment, including lyrics "Grand Dieu! Oh Heav'ns! Ty - balt!!! 'Tis Ty - balt!".

Benvolio.

Musical score for Benvolio's vocal line and piano accompaniment, including lyrics "Sa bles-sure est mor - tel - le! He is mor - tal - ly wound - ed! Fuis Hence! sans perdre un ins - Be - gone while thou".



## Romeo.

tant! Ah! qu'ai - je fait? moi! fuir, mau - dit par  
 may! What have I done? Ah! She ev - er will

*cresc.*

## Benvolio.

## Romeo.

el - - le! C'est la mort qui t'at - tend! Qu'el - le vien - ne  
 hate me! It is death if thou stay! Dir - er far than

## Adagio. Tybalt. (to Capulet, with a final effort).

donc, je l'ap - pel - le! Un dernier mot! et sur votre  
 death may a - wait me! On - ly a word, and on your

*pp*

à - me ex - au - cez - moi!  
 hon - or swear to com - ply!

*cresc.* *molto*

## Capulet. (solemnly).

Tu se - ras o - bé - is, je t'en don - ne ma  
 On my hon - or, I swear! Do on me thou re -

*dim.*



Allegro. (♩ = 80.)

foi! ly!

*p*

SOPRANOS II.

Qu'est - ce  
What is

*cresc.*

SOPRANOS I.

Adagio. (♩ = 50.)

done? qu'est - ce done? c'est Ty - balt!\_  
here? What is here? It it Ty-balt!

*molto* *lunga.* *pp*

*La.* \*

Capulet. (to Tybalt)

Reviens à toi!  
Re-vive a - gain!

SOPRANOS I & II.

*pp*

TENORS. He Il meurt! dies!\_

*pp*

BASSES. He Il meurt! dies!\_

*pp*

Chorus.

Il meurt!  
He dies!\_

*pp* *pp* *pp*

SOPRANOS I & II. **Stephano** with SOPR. I.

*p* *p*

0 jour de deuil! 0 jour de  
 day of woe! day of

TENORS. **Romeo** with 1<sup>st</sup> TENORS, **Benvolio** with 2<sup>nd</sup> TENORS

*p* *p*

0 jour de deuil! 0 jour de  
 day of woe! day of

BASSES. **Paris** with 1<sup>st</sup> BASSES, **Gregorio** with 2<sup>nd</sup> BASSES.

*p* *p*

0 jour de deuil! 0 jour de  
 day of woe! day of

*p* *mf* *p*

*p* *cresc. molto.*

lar - mes! Un a - veu - gle courroux Ensang - lan - te nos  
 weep - ing! Blind re - venge hath our blades In their blood now been

*p* *cresc. molto.*

lar - mes! Un a - veu - gle courroux Ensang - lan - te nos  
 weep - ing! Blind re - venge hath our blades In their blood now been

*p* *cresc. molto.*

lar - mes! Un a - veu - gle courroux Ensang - lan - te nos  
 weep - ing! Blind re - venge hath our blades In their blood now been

*p* *cresc. molto.*

*pp* *p* *cresc.*

ar - mes! Et le mal -  
 steep - ing, And bale - ful

*pp* *p* *cresc.*

ar - mes! Et le mal -  
 steep - ing, And bale - ful

*pp* *pp* *cresc.*

ar - mes! Et le mal -  
 steep - ing, And bale - ful

*pp* *p* *cresc. f*



*f* *p* *cresc.* - *f*  
 heur stars pla - ne sur nous!  
 stars hang o'er our heads!  
*f* *p* *cresc.* - *f*  
 heur stars pla - ne sur nous!  
 stars hang o'er our heads!  
*f* *p* *cresc.* - *f*  
 heur stars pla - ne sur nous!  
 stars hang o'er our heads!

*p* *cresc.* *f*  
 heur stars pla - ne sur nous!  
 stars hang o'er our heads!

*f* *p* *f*  
 O jour de deuil! O jour de  
 day of woe! day of  
*f* *p* *f*  
 O jour de deuil! O jour de  
 day of woe! day of  
*f* *p* *f*  
 O jour de deuil! O jour de  
 day of woe! day of

*f* *p* *f*  
 O jour de deuil! O jour de  
 day of woe! day of

*p* *f* *dim.*  
 lar - mes! Un a - veu - gle cour - roux En - sang - lan - te leurs  
 weep - ing! Blind re - venge hath their blades In our blood now been  
*p* *f* *dim.*  
 lar - mes! Un a - veu - gle cour - roux En - sang - lan - te nos  
 weep - ing! Blind re - venge hath their blades In our blood now been  
*p* *f* *dim.*  
 lar - mes! Un a - veu - gle cour - roux En - sang - lan - te nos  
 weep - ing! Blind re - venge hath their blades In our blood now been

*p* *f* *dim.*  
 lar - mes! Un a - veu - gle cour - roux En - sang - lan - te nos  
 weep - ing! Blind re - venge hath their blades In our blood now been



*p* ar - mes steep - ing, *p* Et And le mal - bale - ful heur, stars, oui, le mal - bale - ful *cresc. molto.*

*p* ar - mes steep - ing, *p* Et And le mal - bale - ful heur, stars, oui, le mal - bale - ful *cresc. molto.*

*p* ar - mes steep - ing, *p* Et And le mal - bale - ful heur, stars, oui, le mal - bale - ful *cresc. molto.*

*p* *cresc. molto.*

*fff* heur stars pla - ne sur hang o'er our *dim.*

*fff* heur stars pla - ne sur hang o'er our *dim.*

*fff* heur stars pla - ne sur hang o'er our *dim.*

*fff* *dim.*

Moderato.

*p* nous! heads! *p*

*p* nous! heads! *p*

*p* nous! heads! *p*

Moderato.

*f* *3* *3* *3* *3*

Allegro. BASSES.

TENORS.

Le Duc! — The Prince! — Le Duc! — The Prince! —

(Capulet turns toward the Prince, who now enters.)

*cresc.* — *molto* —

Moderato.

Capulet.

*ff* Jus-ti - ce! A - venge us!

BASSES. All the Capulets.

Moderato.

Jus-ti - ce! A - venge us!

Allegro. *f* Capulet.

C'est Ty-balt, mon ne-veu, tu - é par Ro-mé -  
It is Ty-balt! my nephew! 'Twas Ro - - meo took his

Romeo.

o! life! Il a - vait le premier, frap - pé Mer - cu - ti - o!  
He Mer - cu - tio had slain ere I sought an - y strife!



J'ai ven-gé mon a - mi, que mon sort s'a-com - plis - se!  
 I a-veng-ed my friend: with my life I will an - swer!

**Stephano.** *Andante. ff* Jus-ti - - ce! Jus-ti - - ce!  
 A - venge - us! A - venge - us!

**Romeo.** *ff* Jus-ti - - ce! Jus-ti - - ce!  
 A - venge - us! A - venge - us!

**Benvolio.** *ff* Jus-ti - - ce! Jus-ti - - ce!  
 A - venge - us! A - venge - us!

**Paris, Gregorio, Capulet.** *ff* Jus-ti - - ce! Jus-ti - - ce!  
 A - venge - us! A - venge - us!

**TENORS. The Montagues.** *Andante. ff* Jus-ti - - ce! Jus-ti - - ce!  
 A - venge - us! A - venge - us!

**BASSES. The Capulets.** *ff* Jus-ti - - ce! Jus-ti - - ce!  
 A - venge - us! A - venge - us!

*Andante.* Jus-ti - - ce! Jus-ti - - ce!  
 A - venge - us! A - venge - us!

**Lento. The Prince.**

Eh quoi? tou-jours du sang! de vos cœurs in-humains  
 What now? For ev - er blood? Of your hearts, bent on harm,



Rien ne pour-ra cal-mer les fur-reurs cri-mi-nel-les! Rien ne fe-ra tom-  
 Naught ev-er can al-lay the in-hu-man con-ten-tions! Naught ev-er can your

*ff* *ff* *ff*

ber les ar-mes de vos mains, Et je se-rai moi-mème at-teint par vos que-  
 war-ring hands for once dis-arm, And I may be my-self a prey to your dis-

*ff* *ff*

(to Romeo)

rel-les! Se-lon nos lois, ton crime a mé-ri-té la  
 sen-sions! For thy of-fense, the for-feit of our law is

*f*

Romeo. Moderato maestoso.

Ciel!  
 Ban-ish'd!

mort. Mais tu n'es pas l'a-gres-seur Je t'ex-i-le!  
 death! But, as'twas he who be-gan, thou art ban-ish'd!

*f* *f* *fp*

Moderato maestoso.

The Prince. (to the Montagues and Capulets)

Et vous, dont la haine en pré-tex-tes fer-  
 And ye, who in hate ev-er prone to oc-

*ff* *fp* *fp*

ti - le                      En-tre-tient la dis - corde et l'ef-froi dans la  
 ca - sion,                      Do in-flame in our town wo-ful strife and ag-

*fp* *Ad.*                      \*                      *Ad.*                      \*                      *Ad.*                      \*

vil - le,                      Prê - tez tous de-avant moi le serment so-len-  
 gres - sion,                      Swear ye all, on your lives, or at home or a -

*fp* *Ad.*                      \*                      *Ad.*                      \*                      *Ad.*                      \*

nel\_ D'o - bé - is - sance aux lois et du prince et du ciel!\_  
 broad, Ye will o - bey the laws of the Prince and of God!\_

**Romeo.**  
 Ah! jour de deuil\_ et d'hor - reur\_ et d'a - lar - mes,  
 Ah! dire - ful day, - day of woe\_ and of mourn - ing,



Mon cœur se brise é - per - du de dou - leur!  
 Break - ing, my heart fails in pain and de - spair!

*dim.*

In - juste ar - rêt qui trop tard nous dé - sar - mes,  
 Tho' we dis - arm, how un - time - ly the warn - ing!

*p* *crese.*

Tu mets le comble à ce jour de mal - heur!  
 For we may nev - er thy rav - age re - pair!

*p*

Je vois pé - rir dans le sang et les lar - mes  
 Ev - 'ry de - sire, ev - 'ry hope grim - ly scorn - ing,

*p* *crese.* *f*

Tous les es - poirs et tous les vœux de mon  
 Weep - ing and blood a - lone in thee may we

*poco rit.*

*poco rit.*



*a tempo.*

*cresc. molto.*

Chorus.

*p* cœur! share! The Prince. Ah! jour de deuil et d'hor-reur et d'a-  
*p* Ah! dire - ful day, day of woe and of  
*p* Ah! jour de deuil et d'hor-reur et d'a-  
*p* Ah! dire - ful day, day of woe and of  
*p* Ah! jour de deuil et d'hor-reur et d'a-  
*p* Ah! dire - ful day, day of woe and of  
*p* Ah! jour de deuil et d'hor-reur et d'a-  
*p* Ah! dire - ful day, day of woe and of

*cresc.* *cresc. molto.* *cresc.* *cresc. molto.* *cresc.* *cresc. molto.* *cresc.* *cresc. molto.*

*a tempo.*

*p* *3* *3* *cresc.* *cresc. molto.*

*ff* lar - mes, Mon cœur se brise é - per -  
 mourn - ing, Break - ing, my heart fails in

*ff* lar - mes, Je vois cou - ler et mon  
 mourn - ing, Their blood I see and mine

*ff* lar - mes, Mon cœur se brise é - per -  
 mourn - ing, Break - ing, my heart fails in

*ff* lar - mes, Mon cœur se brise é - per -  
 mourn - ing, Break - ing, my heart fails in

*ff* lar - mes, Mon cœur se brise é - per -  
 mourn - ing, Break - ing, my heart fails in

*ff*

du pain de dou - leur! In - juste ar -  
 and de - spair! Tho' we dis -

sang et le leur! Trop juste ar -  
 own ev - 'ry - where! Tho' they dis -

du pain de dou - leur! In - juste ar -  
 and de - spair! Tho' we dis -

du pain de dou - leur! Trop juste ar -  
 and de - spair! Tho' we dis -

du pain de dou - leur! In - juste ar -  
 and de - spair! Tho' we dis -

du pain de dou - leur! Trop juste ar -  
 and de - spair! Tho' we dis -

du pain de dou - leur! In - juste ar -  
 and de - spair! Tho' we dis -

dim. p

*cresc.* *cresc. molto.* *ff*

rêt qui trop tard nous dé - sar - mes,  
 arm, how un - time - ly the warn - ing!

rêt où s'é - mous - sent leurs ar - mes,  
 arm, all - too late comes my warn - ing!

rêt qui trop tôt nous dé - sar - mes,  
 arm, how un - time - ly the warn - ing!

rêt où s'é - mous - sent leurs ar - mes,  
 arm, all too late comes my warn - ing!

rêt qui trop tôt nous dé - sar - mes,  
 arm, how un - time - ly the warn - ing!

*cresc.* *cresc. molto.* *ff*

rêt qui trop tard nous dé - sar - mes,  
 arm, how un - time - ly the warn - ing!

rêt où s'é - mous - sent leurs ar - mes,  
 arm, all too late comes my warn - ing!

rêt qui trop tôt nous dé - sar - mes,  
 arm, how un - time - ly the warn - ing!

*cresc.* *cresc. molto.* *ff*



Tu mets le comble à ce jour de mal-  
 For we may nev - er thy rav - age re -

Tu viens trop tard en ce jour de mal-  
 For none may ev - er thy rav - age re -

Tu mets le comble à ce jour de mal-  
 Now none may ev - er thy rav - age re -

Tu viens trop tard en ce jour de mal-  
 For we may nev - er thy rav - age re -

Tu mets le comble à ce jour de mal-  
 For none may ev - er thy rav - age re -

heur! Je vois pé - rir dans le  
 pair! Ev - 'ry de - sire, ev - 'ry

heur! En la noy - ant dans le  
 pair! Weep - ing and woe in their

heur! Je vois pé - rir dans le  
 pair! Ev - 'ry de - sire, ev - 'ry

heur! Je vois pé - rir dans le  
 pair! Ev - 'ry de - sire, ev - 'ry

heur! Non! non! nos cœurs dans le  
 pair! Yet shall our hearts all dis -

dem. p cresc.



*molto* - *ff*

sang et les lar - mes  
 hope grim - ly scorn - ing,

sang et les lar - mes  
 ire grim - ly scorn - ing,

sang et les lar - mes  
 hope ev - er scorn - ing,

sang et les lar mes  
 hope ev - er scorn - ing,

sang et les lar mes  
 hon - or e'er scorn - ing,

*molto* *ff*

Tous les es - poirs tous les vœux de mon  
 Weep - ing and blood we in thee on - ly

C'est la ci - té que l'on frappe en mon  
 Not e'en my heart in Ve - ro - na they

Tous les es - poirs tous les vœux de mon  
 Weep - ing and blood is in thee all our

A - vec les lois, la pa - trie et l'hon  
 Weep - ing and blood is in thee all our

Nou - blie - ront pas le de voir et l'hon  
 Nev - er for get, nor in dan - ger for

*ff*

cœur!  
share!

Recit. (*misurato.*)

cœur!  
spare!

Tu quit - te - ras la vil - le dès ce  
Do thou a - void the cit - y ere the

cœur!  
share!

neur!  
share!

neur!  
bear!

ff

Recit.

Romeo.

soir. — ô dé - ses - poir! — l'e - xil! — l'e -  
night. — Oh, I am ban - ish'd! De - spair! — De -

cresc. molto.

ff

ff

xil! — Non! — je mour -  
spair! — No! — Tho' I

ff

ff

ff

ff

Ra. \* Ra. \*

Ra. \* Ra. \*

Ra. \* Ra. \*

Andante maestoso.

rai\_ Mais je veux la re voir! ——— Capulet.  
 die, I will see her a - gain! ——— *ff*

**Chorus.**

**SOPRANOS.** La paix? ——— non!  
 Dis - arm? ——— No!

**TENORS.** La paix? ——— non!  
 Dis - arm? ——— No!

**BASSES.** La paix? ——— non!  
 Dis - arm? ——— No!

Andante maestoso.

non! non! non! ja - mais! ———  
 no! no! no! Re - venge! ———

non! non! non! ja - mais! ———  
 no! no! no! Re - venge! ———

non! non! non! ja - mais! ———  
 no! no! no! Re - venge! ———

(curtain.)

End of Act III.



No 14. The Chamber of Juliet.

1st Tableau.

(It is still night.)

Duet.

Andantino.

Juliet.

Romeo.

Piano.

Musical score for the beginning of the duet. It consists of three staves: Juliet (soprano), Romeo (tenor), and Piano (grand staff). The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Andantino'. The piano part begins with a piano (*p*) dynamic and features a rhythmic accompaniment of eighth notes in the bass clef.

Andantino. (♩ = 66).

*cresc. molto.*

*f*

*Ad.*

*dim.*

*ppc*

*Ad.*

Juliet.

Recit.

Va! — je t'ai par-don - né, Ty-balt vou - lait ta  
 Love! — Thy life Ty-balt sought, and I par - don thy

mort! S'il n'a-vait succom-bé, tu suc-com-bais toi-mê-me! Loin de  
 blow; For if he were a-live, I should no lon-ger have thee! Naught of

moi la dou-leur!— loin de moi le re-mords! Il te ha-ïs-  
 sor-row I feel,— no re-morse do I know.— He did bear thee

*f deciso.*

Moderato. Romeo.

sait— et je t'ai-me! Ah! re-dis-  
 hate,— and I love thee! Ah! yet a-

Juliet.

le, re-dis-le, ce mot si doux! Je  
 gain, yet a-gain re-peat thy vows! I

t'ai-me, ô Ro-mé-o! je t'ai-me, ô mon é-  
 love thee, oh my own! I love thee, oh my

*f dim. pp*



poux! —  
spouse!

**Juliet.**  
*pp*

Nuit d'hy-mé - né - e! ———— ô dou-ee nuit d'a -  
Night love-in - vit - ed! ———— O ten-der night di -

**Romeo.**  
*pp*

Nuit d'hy-mé - né - e! ———— ô dou-ee nuit d'a -  
Night love-in - vit - ed! ———— O ten-der night di -

*pp molto sosten.*

mour! ———— La des - ti - né - e M'en -  
vine! ———— Fate hath u - nit - ed My

mour! ———— La des - ti - né - e M'en -  
vine! ———— Fate hath u - nit - ed My

*Red. \**

chaine à toi sans re - tour. ———— ô vo-lup-té de  
heart for aye un - to thine. ———— O, how is love so

chaine à toi sans re - tour. ———— ô vo-lup-té de  
heart for aye un - to thine. ———— O, how is love so



vi - vre!                   ô \_\_\_\_\_ char-mes tout puis - sants!  
lav - ish!                   O, \_\_\_\_\_ how is life so fair!

vi - vre!                   ô \_\_\_\_\_ char-mes tout puis - sants!  
lav - ish!                   O, \_\_\_\_\_ how is life so fair!

Ton \_\_\_\_\_ doux regard m'en - i - vre,                   Ta voix \_\_\_\_\_ ra-vit\_ mes  
Thy \_\_\_\_\_ lov-ing gaze doth rav - ish,                   Thy voice \_\_\_\_\_ my soul en -

Ton \_\_\_\_\_ doux re-gard m'en - i - vre,                   Ta  
Thy \_\_\_\_\_ lov-ing gaze doth rav - ish,                   Thy

sens! \_\_\_\_\_                   Sous \_\_\_\_\_ tes bai-sers de flam - me \_\_\_\_\_  
snare! \_\_\_\_\_                   Glow - ing in fond e - mo - tion, \_\_\_\_\_

voix \_\_\_\_\_ ra-vit\_ mes sens! \_\_\_\_\_                   Sous \_\_\_\_\_ tes bai-sers de  
voice \_\_\_\_\_ my soul en - snare! \_\_\_\_\_                   Glow - ing in fond e -

*p*                   *p*                   *pp*

*poco a poco cresc. molto.*

Sous tes bai-sers de flam - me Le ciel, le ciel ra-  
 glow - ing in fond e - mo - tion The joys, the joys of  
*poco a poco cresc. molto.*

flam - me Sous tes bai-sers de flam - me Le ciel ra-  
 mo - tion, glow - ing in fond e - mo - tion The joys of

yonne en moi! Je t'ai don-né mon â - me, A  
 heav'n are mine, Thine is my heart's de - vo - tion, 'Tis

yonne en moi! Je t'ai don-né mon â - me, A  
 heav'n are mine, Thine is my heart's de - vo - tion, 'Tis

*f* toi, tou-jours à toi, tou - jours à toi!  
 thine, for aye 'tis thine, for aye 'tis thine!  
*dim.* *p*

*f* toi, tou-jours à toi, tou - jours à toi!  
 thine, for aye 'tis thine, for aye 'tis thine!  
*dim.* *p*



*p*

ô vo-lup-té de vi - vre!      ô charmes tout puis-  
 O, how is love so lav - ish!      O, how is life so

*p*

ô vo-lup-té de vi - vre!  
 O, how is love so lav - ish!

*pp*

sants!      Ton doux re-gard m'en - i - vre,      Ta  
 fair!      Thy lov-ing gaze doth rav - ish,      Thy

ô char - mes tout puis - sants!      Ton doux re-gard m'en-  
 O, how is life so fair!      Thy lov - ing gaze doth

voix ra-vit mes sens!      Sous tes bai-sers de  
 voice my soul en - snare!      Glow - ing in fond e -

i - vre,      Ta voix ra-vit mes sens!      Sous tes bai-  
 rav - ish,      Thy voice my soul en - snare      In fond e -

*pp*

*Red.* \*





Ô douce nuit d'a-mour! La des-ti-  
 0 tender night di-vine! Fate hath u-

*And.* \* *And.* \* *And.* \*

né - - e M'en-chaîne à toi sans re - tour!  
 nit - - ed My heart for aye un - to thine!

*And.* \* *And.* \* *And.* \* *And.* \*

Sous tes bai - sers de flam - me Le  
 Glow - - ing in fond e - mo - tion The

*cresc.* *And.* \* *And.* \*



*cresc.*

ciel ray - onne en moi!  
joys of heav'n are mine!

*cresc.*

ciel ray - onne en moi!  
joys of heav'n are mine!

*cresc.*

*Ad.* \* *Ad.* \*

Je t'ai don - né mon â - me! Tou - jours a toi! tou - jours a  
Thine is my heart's de - vo - tion, For aye 'tis thine, for aye 'tis

Je t'ai don - né mon â - me! Tou - jours a toi! tou - jours a  
Thine is my heart's de - vo - tion, For aye 'tis thine, for

*f*

*f*

*Ad.* \*

toi! Mon bien - ai - mé, tou - jours a toi!  
thine! My well - be - lov'd, for aye 'tis thine!

jours a toi! Tou - jours, tou - jours a toi!  
aye 'tis thine! for aye, for aye 'tis thine!

*dim.*

*p* *pp*

*Ad.* \* *Ad.* \*

*p* *cresc.* *dim.* *p*

*Ad.* \*



**Juliet.**

Allegro. (♩ = 104.)

Ro - mé - o!  
My be - loved!

**Romeo.**

qu'as-tu donc? — É - coute, ô Ju - li -  
Why so sad? — Oh hark, Ju - liet, my

et - te! L'a - lou - et - te dé - ja nous an - non - ce le  
dar - ling! 'Tis the lark yon - der calls, to re - mind us of

*p* *cresc.*

**Andante. (♩ = 72.) Juliet.**

jour! — Non! non, ce n'est pas le  
day! — No, no! it is not the

jour, ce n'est pas l'a - lou - et - te  
day, nor the lark's ear - ly call - ing

*La.* \*

Dont le chant a frap-pé ton o-reille in-qui-  
 Like a knell of our love in thy ear that is

*And.* \* *And.* *p* \* *And.* \*

e - - te, C'est le doux ros - si - gnol, —  
 fall - - ing! 'Tis the sweet night-in gale, —

*And.* \* *dim.* \* *poco animando.* \* *Romeo.*

con - fi - dent de l'a - mour! C'est l'a - lou -  
 that of love sings a lay! Ah! 'tis the

*pp* \* *p* \* *cresc.*

ette, hé - las! mes - sa - gè - re du jour!  
 lark, a - las! 'tis the her - ald of day!

*f* \* *dim.* \* *ppp* \* *And.* \* *And.* \*

Vois ces ray - ons ja - loux dont l'ho - ri - zon se  
 See, how yon en - vious rays o'er all the sky are

\* *And.* \* *And.* \*



do - re; De la nuit les flambeaux pâ - lis - sent,  
 break - ing; Pal-lid nightwanes be - fore Au - ro - ra,

et l'au - ro - re Dans les va-peurs de l'O - ri -  
 who, a - wak - ing, Veil'd in yon mist-y morn-ing

*Juliet.* *Tempo come prima.*

ent Se lève en sou - ri - ant!  
 skies, Doth smil - ing - ly a - rise!

*Tempo come prima.*

non, ce n'est pas le jour, cet - te lu - eur fu -  
 no! it is not the day, Yon light so wan, so

nes - te Nest que le doux re - flet  
 drear - y, Is but a pale re - flex



du bel as - tre des nuits! \_\_\_\_\_ Res - te! res - te!  
 from the dim - beam - ing moon! \_\_\_\_\_ Tar - ry! Tar - ry!

*pp* *cresc.*

*rit.* \*

**Romeo.** Allegro. *ff* Recit.

Ah! vien - ne donc la  
 Ah! Be thou wel - come,

*ff*

*rit.* \*

Andante molto appassionato.

mort! \_\_\_\_\_ je res - te!  
 Death! \_\_\_\_\_ I tar - ry!

*ff* (con delirio) *ff*

(During this entire ritournelle, Juliet and Romeo remain entwined in each other's arms.)

*cresc. molto.*

*rit.* \*

**Juliet.**  
Allegro. (♩=72)

(disengaging herself from Romeo's arms.)

Ah! tu dis vrai, c'est le jour! — Fuis il faut quit-  
Ah! it is true, 'tis the day! — Fly! Thou must for-

*ff* *p* *cresc.*

**Moderato. Romeo.** (passionately.)

ter ta Ju - li - et - te! Non! non! ce n'est par le  
sake me, oh my dar - ling! No! no! it is not the

*ff* *f cresc.* *ff* *f*

*Ad.* \*

jour! — Ce n'est par l'a - lou - et - - te!  
day! — Nor the lark's ear - ly call - - ing!

*Ad.* \* *poco stringendo.*

C'est le doux ros - si - gnol, con - fi - dent de l'a - mour! —  
'Tis the sweet night - in - gale, that of love sings a lay! —

*p* *poco stringendo.* *cresc.*

*Ad.* \* *Ad.* \* *Ad.* \*

**Juliet.**

**Allegro agitato.** (♩=76)

C'est l'a - lou - ette, hé - las! — mes - sa - gè - re du jour! —  
Ah, 'tis the lark, a - las! — 'tis the her - ald of day! —

*f* *pp*

*Ad.* \*







## Allegretto agitato. (♩=84) Juliet.

sés. ——— Il faut par - tir, hé - las! Il faut quit -  
 larms! ——— Thou must in - deed a - way, Nor in these

ter ces bras ——— Où je te pres - se, Et t'ar - ra -  
 arms de - lay ——— Where I en - fold thee, Nor yet thy

cher à cette ar - dente i - vres - se! Il faut par -  
 heart o - bey, that fain would hold thee! Thou must in -  
**Romeo.**

Il faut par -  
 I must in -

tir, hé - las! Il faut quit - ter ces bras ——— Où je te  
 deed a - way, Nor in these arms de - lay ——— Where I en -

tir, hé - las! A - lors que dans ses bras ——— El - le me  
 deed a - way, Nor in these arms de - lay ——— That now en -

*p*  
*cresc.*  
*dim.*  
*p*  
*p*  
*cresc.*  
*cresc.*  
*cresc.*

pres - se Et l'ar-ra - cher à cette ar - dente i - vres - se!  
 fold thee, Nor yet thy heart o - bey, that fain would hold thee!  
 pres - se Et l'ar-ra - cher à cette ar - dente i - vres - se!  
 fold me, Nor yet my heart o - bey, that fain would hold me!

Ah! que le sort qui de toi me sé - pa - re,  
 Ah, fa - tal hour, that from thee me di - vid - eth,  
 Ah! que le sort qui de toi me sé - pa - re,  
 Ah, fa - tal hour, that from thee me di - vid - eth,

Plus que la mort est cru - el et bar - ba - re!  
 Thy cru - el pow'r more than death e'en be - tid - eth!  
 Plus que la mort est cru - el et bar - ba - re!  
 Thy cru - el pow'r more than death e'en be - tid - eth!

Il faut par - tir, hé - las! Il faut quit - ter ces bras OÙ je te  
 Thou must in - deed a - way, Nor in these arms de - lay, Where I en -  
 Il faut par - tir, hé - las! A - lors que dans ses bras El - le me  
 I must in - deed a - way, Nor in these arms de - lay, That now en -



*cresc. molto.*

pres - se, Et t'ar - ra - cher à cette ar - dente i -  
 fold thee, Nor yet thy heart o - bey, that fain would

pres - se! Et c'en est fait de cette ar - dente i -  
 fold me, Nor yet my heart o - bey, that fain would

*cresc. molto.*

*f* vres - se, à cette ar - dente i - vres - se!  
 hold thee, thy heart, that fain would hold — thee!

*f* vres - se, de cette ar - dente i - vres - se! A -  
 hold me, my heart, that fain would hold — me! Fare-

*f* *ff*

dieu! ma Ju - li - et - te! a - dieu!  
 well, oh my be - lov - ed! Fare-well!

*ff* *ff*

**Juliet.** *ff* A - dieu! tou - jours à toi!  
 Fare - well! For aye thine own!

**Romeo.** ———— tou - jours à toi!  
 ———— For aye thine own!

*ff* *ff*



(Juliet stands gazing fixedly at the balcony, over which Romeo has hastily departed.)

*dimin.*

*pp*

*Andante.*  $\text{♩} = 60$  *Juliet.*

A - dieu! mon â - me!      a - dieu ma vi - e!  
 Fare-well, be - lov - ed!      May For - tune guide him!

*pp*      *p*

(*fervently.*)

An - ges du ciel!      à vous, — à vous je le con -  
 An - gels of heav'n,      to ye, — to ye do I con -

*f*      *dim.*

fi - e!  
 fide — him!

*p*      *cresc.*      *f*      *dim.*      *p*

*pp*      *pp*      *pp*      *pp*      *pp*

No 15. Quartet.

Allegro agitato.

Juliet.

Gertrude.

Capulet.

F. Laurence.

Piano.

Allegro agitato. (♩ = 96)

Gertrude.

(enters in great agitation.) (reassured.)

Ju-li-et-te! Ah! le ciel soit lou-  
Where is Ju-liet? Ah! thanks be to

Juliet.

é! — Votre é-poux est par-ti! voi-ci vo-tre pè-re! Dieu! saurait-il?  
Heav'n that your hus-band is gone! Your fa-ther is com-ing! Heav'ns! does he know?

Gertrude.

Juliet.

Rien! rien, j'es - pè - re! Frè - re Lau - rent le suit! Sei - gneur!  
No! — I am cer-tain! And Fa - ther Lau - rence too! Oh Lord!



— pro - té - ge - nous! —————  
 — Thy will be done! —————

Allegretto. (♩ = 100)

♩. 15 \*

♩. \*

*cresc.*

Capulet. Recit.

Quoi! ma fil - le, la nuit à peine est a - che -  
 How, my daughter! The night her leave is hard - ly

*dim.* *p*

vé - e, Et tes yeux sont ou - verts, et te voi - là le - vé - e!  
 tak - ing, And I find thee a - rous'd? 'Tis ear - ly for thy wak - ing!

*p* *cresc.*



Hé - las! — no-tre souci, je le vois, est pa reil, —  
 A - las! — Our lov-ingcares, as I see are the same,

Et les mê-mes re - grets — hà - tent no - tre ré - veil!  
 And our wak-en-ing thoughts own a like wo-ful aim!

Andantino. (♩ = 72)

*eresc.* *dim.*

Que l'hym - ne nup - ti - al — suc - cède aux cris d'a-  
 A wed - ding song shall soon — o'er - bear the wail of

lar - mes! Fi - dèle au der - nier vœu que Ty - balt à for -  
 sor - row! To Ty - balt's dy - ing will let thy heart be in -

mé, Re - çois de lui l'époux que sa bouche à nom -  
 clin'd; From him re - ceiveth spouse, whom for thee he de -

mé, Sou - ris au mi - lieu de tes lar -  
 sign'd, And smile 'mid thy tears on the mor -

Juliet.

mes! Cet é - poux quel est - il?  
 row! And the spouse who is he?

Juliet. *f*

Le plus vaillant de tous, Le comte Pa - ris! Si -  
 The bravest of them all the coun - ty Pa - ris! Be

Gertrude.

Cal-mez-vous! Cal- mez - vous! —  
 Calm your-self! Calm your - self! —

Capulet.

len - ce! Cal- mez - vous! — L'au -  
 si - lent! Calm your - self! — The

tel est pré - pa - ré, — Pâ - ris a ma pa -  
 al - tar is pre - pared, — the groom hath ap - pro -

ro - le, Soy - ez u - nis tous deux — sans at -  
 ba - tion; Be ye u - nit - ed now, — nor in -

tendre — à de - main! — Que l'om - bre de Ty -  
 vite — more de - lay! — May Ty - bal's wand'ring



balt, — pré - sente à cet hy - men, — S'a - pai - se, s'a -  
 shade, — ap - prov - ing us to - day, — Be laid then, be

paise en-fin et te con - so - - le.  
 laid in fi - nal con-so - la - - tion!

La vo - lonté des morts, — com-me cel - le de Dieu lui - mê - me,  
 All wish-es of the dead, — as the man-date of Him a - bove us,

Est u - ne loi sain - te, u - ne loi su - prê - me!  
 Like a ho - ly sum - mons to o - bey should move us:

Nous de-vons respec - ter — la vo-lon - té des morts! —  
 May the dead rest in peace; — let us re - gard their will! —

*Andante* \*

**Juliet.**  
 Ne crains rien, — Ro - mé-o, mon cœur est sans re - mords! —  
 Fear thee not, — Ro - me-o, my heart is faithful still! —

**Gertrude.**  
 Dans leur tom - be, dans leur tom - be  
 Let them slum - ber, let them slum - ber

Nous devons respec - ter — la vo-lon - té des morts, —  
 May the dead rest in peace; — let us re - gard their will, —

**F. Laurence.**  
 El - le trem - ble, El - le trem - ble,  
 She is trem - bling, she is trembling,

*Andante* \*

Ne crains rien, Ro - méo, mon cœur est sans re - mords, — mon  
 Fear thee not, Ro - me-o, my heart is faith - ful still, — my

lais - sons en paix dor - mir les morts, —  
 well in their tomb, nor dream of ill, —

Nous devons respec - ter — la vo-lon - té des morts, —  
 may the dead rest in peace, — let us re - gard their will, —

et mon cœur, — mon cœur par - ta - ge ses re - mords, —  
 and my heart, my heart sad fore - bodings now fill, — my

*Andante* \*



cœur est sans re-mords, mon cœur est sans re - mords!  
 heart is faithful still, my heart is faithful still!

laissons eu paix dor - mir les morts!  
 well may they sleep nor dream of ill!

la vo - lon - té des morts!  
 let us re - gard , their will!

mon cœur par - ta - ge ses re - mords!  
 heartsad fore - bod - ings now do fill!

Capulet.

Frè - re Lau - rent sau - ra te dic - ter ton de - voir.  
 You, ho - ly Fa - ther, can in - struc - ther du - ty, I trow:

Nos a - mis vont ve - nir je vais les re - ce - voir.  
 But our friends will ar - rive; I go to meet them now.

Frè - re Lau - rent sau - ra te dic - ter ton de - voir.  
 You, ho - ly Fa - ther, can in - struc - ther du - ty, I trow:

Nos a - mis vont ve - nir je vais les re - ce - voir.  
 But our friends will ar - rive; I go to meet them now.

Nos a - mis vont ve - nir je vais les re - ce - voir.  
 But our friends will ar - rive; I go to meet them now.

Nos a - mis vont ve - nir je vais les re - ce - voir.  
 But our friends will ar - rive; I go to meet them now.



N<sup>o</sup> 16. Scene.

Allegro.

Juliet.

F. Laurence.

Piano.

Allegro. ( $\text{♩} = 72$ )

*ff*

4 3 2 1 4

Juliet.

Mon  
My

*ff*

Recit.

pè - re! tout m'ac - ca - ble! tout est per - du!  
Fa - ther! All is o - ver! Hope have I none!

*ff*

J'ai, pour vous o - bé - ir, Ca - ché mon dé - ses - poir  
Here, to o - bey your will, I sti - fled my de - spair,

*f*

et mon a-mour cou - pa - ble; C'est à vous de me se - cou -  
 Nor did my love dis - cov - er; 'Tis on you I a - lone re -

rir, — à vous de m'ar-ra - cher à mon sort mi - sé - ra - ble! Par -  
 ly, — To you on - ly I look to re - store me my lov - er! Oh

lez, mon pè - re, Par - lez! — ou bien je suis prête à mou -  
 speak, my Father! Oh speak! — Or tor - tur'd by an - guish I

**F. Laurence.** *Andante.* *Recit.* **Juliet.**  
 rir! — Ain - si, la mort — ne trouble point votre à - me? Non!  
 diel — And so, for you, — Death has no more of ter - ror? No!

*Moderato.*  
 non! plu - tôt la mort — que ce mensonge in - fâ - me!  
 no! Far bet - ter die, — than live in shameful er - ror!

Andante. (♩ = 63.)

F. Laurence.

Bu - vez donc ce breu - va -  
What this phi-al en - clos -

ge: Et des membres au cœur Va sou-dain se ré-  
es, If you drink, then a chill From the limbs to the

pandre u-ne froi-de lan-gueur, De la mort men-sou-gère i-  
heart all your frame shall o'er-kill, That as dead your warm life re-

ma - - - ge. Dans vos vei - nes sou-dain le sang s'arrê-te-  
pos - - - es; In your veins, at once, the blood, ceasing to



ra, — Bien — tôt u — ne pâleur li — vide — ef — fa — ce — ra Les  
 flow, — Shall soon to pal — y ash — es turn, where all a — glow Are

*pp*

ro — ses de vo — tre vi — sa — ge; Vos yeux — se — ront fer —  
 bloom — ing the fair — est of ros — es; Your eyes — shall lose their

més — ain — si — que dans la mort! — Eu vain  
 sight, — and close — as if in death! — In vain

*cresc.*

é — cla — teront a — lors les — cris da — lar — mes, „El — le n'est  
 cries of a — larm shall sound and seek to wak — en; „She is no

*dim.* *pp*

plus, — el - le n'est plus! — di - ront vos com - pa - gnes en  
 more, — she is no more!" — Shall mourn your compan - ions for -

*cresc.* *dim.*

lar - mes, Et les an - ges du ciel ré - pon -  
 sak - en; And the an - gels of Heav'n shall re -

*pp*

dront: „El - le dort! el - le dort!  
 ply: — “She but sleeps! — she but sleeps!

*pp*

el - le dort!“  
 she but sleeps!”

*riten.*

Allegro moderato. (♩ = 76.)

*pp*



C'est là qu'après un jour vo - tre corps et votre à - me, Com -  
 And there, with-in a day, shall your heart feel a striv - ing, As

*sempre pp*

me d'un foyer mort se ra - ni - me la flam - me, Sor - ti - ront en -  
 when on chil - ly hearth for - mer flame - is re - viv - ing, And your heav - y

fin de ce lourd som - meil; Par l'ombre pro - té - gés, votre é -  
 sleep you shall then for - sake! O'er - shadow'd by the night, with your

poux et moi - mè - me Nous é - pi - rons, nous é - pi - rons vo - tre ré -  
 spouse I'll e - spy you; We shall be nigh, we shall be nigh when you a -

veil — Et vous fui - rez au bras de ce - lui qui vous ai - me,  
 wake, — And you shall flee a - way with him whom they de - ny you,

*pp*



Et vous fui - rez au bras de ce - lui qui vous ai -  
 and you shall flee a - way with him whom they de - ny -

me!  
 you!

**Juliet.**  
 Hé - si - tez - vous? Non!  
 Do you re - pent? No!

*cresc. - f*

*Moderato. L'istesso movimento.*

non! — à vo - tre main j'ab - ban - don - ne ma vi - e!  
 no! — I will con - fide e - ven life to your keep - ing!

**F. Laurence.** **Juliet. (firmly.)** (Exit F. Laurence.)

À de - main! — À de - main! —  
 For a day! — For a day! —

*dim. -*

No 17. Scene and Air.\*)

Andante. (♩ = 63)

Juliet.

Piano.

Juliet. Recit.

Dieu! quel fris - son court dans mes vei - nes?  
 Heav'n! what a chill doth o - ver - run me!

*ff* Recit.

Allegro.

\* At the Opéra, this air is omitted.  
 13203

Si ce breu-vage é - fait sans pou - voir! —  
 What if this po-tion work not at all? —

*cresc.*

(with confidence.) **Moderato.** (resolutely.)

Craintes vai-nes! Je n'appartiendrai pas au  
 I - die ter-rors! They can-not make me wed the

Comte mal-gré moi! Non! non! ce poi - gnard, — ce poi -  
 county 'gainst my will! No! no! For this poignard, this —

gnard se - ra le gar - dien — de ma foi! Viens! —  
 poi - gnard shall be the guard - of my vow! Come! —

viens! —  
 Come! —



A - mour ra - ni - me mon cou -  
 O love, re - vive my fond de -

ra - - ge, Et de mon cœur chas - - se l'ef -  
 vo - - tion, And from my heart ban - - ish dis -

froi! Hé - si - ter, c'est te faire ou -  
 may! Now to doubt, that were to dis -

tra - ge, Trem - bler, est un manque de  
 own thee, To fear, were my love to be -

*cresc.* *f* *riten.*

foi! Ver - - se! ver - - se!  
 tray! Nev - - er! Nev - - er!

*p* *ff* *p* *ff* *p* *riten. f*

Tempo I.

Ver - se toi-mè - me ce breu - va - ge!  
 Ra - ther for dead may he be - moan me!

Ver - se toi-mè - me ce breu - va - ge!  
 Ra - ther for dead may he be - moan me!

*cresc.*

Ah! *rit.* Verse ce breu - va - ge! Ô Ro-mé-  
 Ah! for dead be - moan me! O my be-

*colla voce. f*

o! je bois a toi!  
 lov'd! I will o - bey!

*ff colla voce. - ff*

*rit.* - Tempo I.

Recit.  
 Mais - si de -  
 But, - if to -

*fff*



main pour-tant dans ce caveaux fu - nèbres Je m'éveillais avant son re -  
 mor - row morn, ere he re - turn, I wak - en, A - mid the lone - ly chill of the

tour? Dieu puissant! — Cet - te pensée horrible a gla - cé tout mon  
 tomb: Heav'n - ly Pow'rs! This hor - ri - ble conceit chills the blood in my

Misurato. (♩ = 76)

sang! Que deviendrai-je en ces té - nè - bres Dans se séjour de  
 veins! What should I do, lone and for - sak - en, In yon a-bode of

mort — et de gé-mis-se - ments, — Que les siècles pas -  
 death, — none near to heed my moans; — That the cen-tu-ries

sés ont rempli d'os - se - ments? Où Tybalt, tout sai -  
 past have re-plen - ish'd with bones? And wherein bloody



gnant en - cor de sa bles - su - re, Près de moi, dans la nuit obs-  
 Ty-balt, fes - tringyet, is ly - ing, Close at hand in the gloom e -

*cresc.*

(horrified.)

cu - re Dor - mi - ra! Dieu!!! ma main rencon - tre - ra sa  
 spy - ing, I should view Heav'ns! And if his hand were touching

*molto.* - *f*

(in bewilderment, as if seeing Tybalt's ghost.)

main! Quelle est cette ombre à la mort é - chap-  
 mine. What is this shade, from the tomb grim - ly

*f* *p*

pé - é? C'est Ty - balt! il m'ap-  
 gaz - ing? It is he! It is

*f* *p* *f* *p*

pel - le! il veut de mon che - min É - car - ter mon é - poux!  
 Ty-balt! He calls me to de - part from the one whom I love! -

*f* *p* *cresc.*

et sa fa-tale é-pé-e Non! fan-tô - mes!  
His fatal blade upraising- No! ye phan toms!

*molto.*

*fff*

*fff*

dis - - pa - rais - sez! Dis - si - pe -  
Van - ish a - way! Van - ish a -

*Ad.*

\*

toi, fu - nes - te rê - ve! dis - si - pe -  
way, oh vi - sion fright - ful! Van - ish a -

*Ad.*

\*

*Ad.*

\*

*Ad.*

\*

toi, fu - nes - te rê - ve! Que  
way, oh vi - sion fright - ful! Now

*cresc.*

*Ad.*

\* *Ad.*

\*

*Ad.*

\* *Ad.*

\*

l'au - - be du bon - heur - se lè - ve Sur  
dawn, oh morn of joy - de - light - ful, A -

*f*

*Ad.*

\*



Tempo I.

l'om-bre des tourments pas - sés! Viens! A -  
 bove the gloom of woes gone by! Come! Oh

mour! ra - ni - me mon cou - ra - ge Et de mon  
 love! revive my fond de - vo - tion, And from my

coeur chas - se l'ef - froi! Hé - si -  
 heart ban - ish dis - may; Now to

ter, c'est te faire ou - tra - ge! Trem -  
 doubt, that were to dis - own thee! To

bler, est un man-que de foi! Ver -  
 fear, were my love to be - tray! Nev -



*rit.*

se! ver - se!  
er! Nev - er!

*ff* *p* *risoluto. f*

Tempo I.

Ver - se toi mê - me ce breu - va - ge!  
Ra - ther for dead may he be - moan me!

*p*

Ver - se toi mê - me ce breu - va - ge!  
Ra - ther for dead may he be - moan me!

*cresc.*

Ah! Ver - se ce breu -  
Ah! for - dead be -

*f* *colla voce. f*

*a tempo.*

va - ge! O Ro - mé - o, je bois à toi!  
moan me! O my be - lov'd, I will o - bey!

*a tempo.*

je bois à toi!  
I will o - bey!

*colla voce.*

*ff*

\*

*End of Act IV.  
(in ordinary stage-performance.)*

# No. 18. Nuptial Procession.

Allegro maestoso. (♩ = 112.)

(Wind-instrs. on stage.)

Piano.

The musical score is written for piano and orchestra. It consists of eight systems of music. The piano part is written in a grand staff (treble and bass clefs). The orchestra part is written in a grand staff (treble and bass clefs). The score includes various musical notations such as triplets, dynamics (ff), and performance instructions like '(on stage.)' and '(Orch.)'. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Allegro maestoso' with a quarter note equal to 112 beats per minute. The score begins with a piano introduction marked 'Piano.' and 'ff'. The first system shows the piano part with triplets and the orchestra part with a steady accompaniment. The second system continues the piano part with triplets and the orchestra part with a similar accompaniment. The third system introduces the wind instruments on stage, marked '(on stage.)' and 'ff'. The fourth system continues the wind instruments on stage, marked '(Orch.)' and 'ff'. The fifth system continues the wind instruments on stage, marked '(on stage.)' and 'ff'. The sixth system continues the wind instruments on stage, marked '(Orch.)' and 'ff'. The seventh system continues the wind instruments on stage, marked '(on stage.)' and 'ff'. The eighth system concludes the piece with a final chord marked 'ff'.



First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a series of chords and melodic lines in both hands.

Second system of musical notation, continuing the piece with similar chordal and melodic textures in both staves.

Third system of musical notation, featuring more complex melodic lines with slurs and ties in both staves. A measure number '15' is visible at the bottom of the bass staff.

Fourth system of musical notation, showing a continuation of the melodic and harmonic development in both staves.

Fifth system of musical notation, featuring a dynamic marking 'p' (piano) in the bass staff. The music includes dense chordal textures and melodic patterns.

Sixth system of musical notation, continuing the intricate textures and melodic lines in both staves.

Seventh system of musical notation, concluding the page with a dynamic marking 'p' (piano) in the bass staff. The system features complex chordal structures and melodic passages.

*cresc.* - *dim.* -  
*p* *ff*  
*allarg.* -



## No 18. Epithalamium.\*)

Allegro maestoso.

Juliet.

Gertrude. *p*  
Loi ri-gou-reu - se, loi ri-gou-reu - se!  
Heart-rending pow-er, heart-rending pow-er!

Paris. *p*  
O Ju-li - et - te, sois heu - ren - se! Mon âme a - mou-reu - se Su-  
Oh fairest Ju-liet! Joy - ful hour! — My heart owns thy pow-er, And

Capulet. *p*  
O Ju-li - et - te, sois heu - reu - se! Son âme a - mou-reu - se Su-  
Oh fairest Ju-liet! Joy - ful hour! — His heart owns thy pow-er; And

Manuela. *p*  
O Ju-li - et - te, sois heu - reu - se! Son âme a - mou-reu - se Su-  
Oh fairest Ju-liet! Joy - ful hour! — His heart owns thy pow-er, And

Pepita. *p*  
O Ju-li - et - te, sois heu - reu - se! Son âme a - mou-reu - se Su-  
Oh fairest Ju-liet! Joy - ful hour! — His heart owns thy pow-er, And

Angelo. *p*  
O Ju-li - et - te, Vois son âme a - mou-reu - se Su-  
Oh fairest Ju - liet! Now his heart owns thy pow-er, And

Father Laurence. *p*  
O Ju - li - et - te! ton â - me Peut  
O fair-est Ju - liet! Thy heart yet may

Sopranos.

Tenors. *Chorus.*

Basses.

Piano. *p*  
Allegro maestoso. (♩ = 92.)  
(l'Accomp ad lib.)

\*) This number is omitted in performance.



*cresc.*

J. Ah! je trem-ble! mal-heu-reu-se! Loi-ri-gou-  
 Ah! I trem-ble! Wo-ful hour! Heartrending

G. O mor-tel ef-froi! O Ju-li-et-te, mal-heu-reu-se! O  
 Woe, ah woe is me! Oh fair-est Ju-liet! Wo-ful hour! Oh

*cresc.*

Pa. bit ta loi! O Ju-li-et-te, Sois heu-reu-se! Vois mon  
 glows for thee. Oh fair-est Ju-liet! Joy-ful hour! Now my

C. bit ta loi! O Ju-li-et-te, Sois heu-reu-se! Vois son  
 glows for thee. Oh fair-est Ju-liet! Joy-ful hour! Now his

*cresc.*

M. bit ta loi! O Ju-li-et-te sois heu-reu-se! Son  
 glows for thee. Oh fair-est Ju-liet! Joy-ful hour! His

Pe. bit ta loi! O Ju-li-et-te sois heu-reu-se! Son  
 glows for thee. Oh fair-est Ju-liet! Joy-ful hour! His

*cresc.*

A. bit ta loi! O Ju-li-et-te sois heu-reu-se! Son  
 glows for thee. Oh fair-est Ju-liet! Joy-ful hour! His

*cresc.*

Fr. L. croire en moi! O Ju-li-et-te sois heu-reu-se! Ton  
 trust in me! Oh fair-est Ju-liet! Joy-ful hour! Tho'

*cresc.*

*- molto. - f* *dim. p* *cresc. -*

reu-se! O mor-tel ef - froil Sa ten - dres-se  
power! Woe, ah woe is me! They have tak - en

*- molto. - f* *dim. p* *cresc. -*

loi ri - gou - reu - se! Mor - tel ef - froil! L'es-pé - ran - ce  
heart-rending pow - er! Ah woe is me! From thy bo - som

*- molto. - f* *dim. p* *cresc. -*

âme a - mou - reu - se Su - bit ta loi! Quand Dieu mê - me  
heart owns thy pow - er, And glows for thee. Since of Heav - en

*- molto. - f* *dim. p* *cresc. -*

âme a - mou - reu - se Su - bit ta loi! Quand Dieu mê - me  
heart owns thy pow - er, And glows for thee. Since of Heav - en

*- molto. - f* *dim. p* *cresc. -*

âme a - mou - reu - se Su - bit ta loi! Quand Dieu mê - me t'y con-  
heart owns thy pow - er, And glows for thee. Since of Heav - en 'tis the

*- molto. - f* *dim. p* *cresc. -*

âme a - mou - reu - se Su - bit ta loi! Quand Dieu mê - me t'y con-  
heart owns thy pow - er, And glows for thee. Since of Heav - en 'tis the

*- molto. - f* *dim. p* *cresc. -*

âme a - mou - reu - se Su - bit ta loi! Quand Dieu mê - me t'y con-  
heart owns thy pow - er, And glows for thee. Since of Heav - en 'tis the

*- molto. - f* *dim. p* *cresc. -*

âme a - mou - reu - se Peut croire en moi! Quand Dieu mê - me t'y con-  
darkness may low - er, Yet trust in me! Since of Heav - en 'tis the

*- molto. - f* *dim. p* *cresc. -*

*molto* - *ff*

m'est ra - vi - e! Ô loi - ri - gou - reu - se! Mor - tel effroi! Lui  
him, my trea - sure! Oh heart - rend - ing pow - er! Ah woe is me! In

*molto* - *ff*

t'est ra - vi - e, Aux maux de la vi - e Ré - si - gnetoi! Du  
hope is ban - ishd, Yet tho' - joy be van - ishd, Re - sign - ed be! What

*molto* - *ff*

t'y con - vi - e, Sou - ris - à la vi - e Qui s'ouvre à toi! Mon  
tis the plea - sure, Re - joi - ce in the trea - sure Con - fid - ed thee! My

*molto* - *ff*

t'y con - vi - e, Sou - ris à la vi - e Qui s'ouvre à toi! Son  
tis the plea - sure, Re - joi - ce in the trea - sure Con - fid - ed thee! His

*molto* - *ff*

vi - e Ah! - sou - ris - à la vi - e Qui s'ouvre à toi! Son  
plea - sure, Ah, re - joi - ce in the trea - sure Con - fid - ed thee! His

*molto* - *ff*

vi - e Ah! sou - ris - à la vi - e Qui s'ouvre à toi!  
plea - sure, Ah, re - joi - ce in the trea - sure Con - fid - ed thee!

*molto* - *ff*

vi - e Ah! sou - ris à la vi - e Qui s'ouvre à toi! Son  
plea - sure, Ah, re - joi - ce in the trea - sure Con - fid - ed thee! His

*molto* - *ff*

vi - e Ah! sou - ris - à la vi - e Qui s'ouvre à toi!  
plea - sure, Ah, re - joi - ce in the trea - sure Con - fid - ed thee!

*molto* - *ff*



seul est ma vie, À lui ma foi, Le sort sans pitié l'a sépa -  
him was all my plea - sure, My life was he, Yet for - tune un - kind holdshim a -

sort im - pla - cable Il faut su - bir la loi, Du sort im - pla - cable Il faut su -  
fate hath in store, our hearts can ne'er for - see! What fate hath in store, our hearts can

cœur va pour ja - mais T'en - ga - ger sa foi, Mon cœur pour ja - mais va t'en - ga -  
heart for aye to thine - shall u - nit - ed be, My heart shall for aye to thine u -

âme a - mou - reu - se Su - bit ta loi, Son cœur pour ja - mais va t'en - ga -  
heart owns thy pow - er, And glows for thee, His heart shall for aye to thine u -

â - me a - mou - reu - se Su - bit ta loi, Son cœur pour ja - mais va t'en - ga -  
heart owns thy pow - er, And glows for thee, His heart shall for aye to thine u -

*ff*  
Son â - me su - bit ta loi, Son cœur pour ja - mais va t'en - ga -  
His heart on - ly glows for thee! His heart shall for aye to thine u -

cœur va pour ja - mais T'en - ga - ger sa foi, Son cœur pour ja - mais va t'en - ga -  
heart for aye to thine shall u - nit - ed be, His heart shall for aye to thine u -

*ff*  
Ton â - me peut croire en moi. Le ciel te pro - tège et veil - le -  
Thy heart yet may trust in me, For heav'n shall pro - tect and shall watch

J. ré de moi! — Oh  
part from me! —

G. bir la loi! —  
ne'er fore - see! —

Pa. ger sa foi! —  
nit ed bel —

C. ger sa foi! —  
nit ed bel —

M. ger sa foi! —  
nit ed bel —

Pe. ger sa foi! —  
nit ed bel —

A. ger sa foi! —  
nit ed bel —

Fr. ra sur toi! —  
L. o - ver theel —

SOPRANOS I & II. *f* O Ju-li - et - te! Sois — heu - reu - se! Son  
TENORS. *f* Oh fairest Ju - liet! Joy - ful - hour! His  
BASSES. *f* O Ju-li - et - te! Sois heu - reu - se! Son  
*f* Oh fairest Ju - liet! Joy - ful hour! His

*1st Chorus.*

SOPRANOS I & II. *f* O Ju-li - et - te! Sois — heu -  
TENORS. *f* Oh fair-est Ju - liet! Joy - ful  
BASSES. *f* O Ju-li - et - te! Sois heu -  
*f* Oh fair-est Ju - liet! Joy - ful

*2nd Chorus.*

*Orch.*  
*dim.* *f*

*ff*  
 loi ri - gou - reu - se! Mor - tel ef - froi! Lui seul est ma vi - e, À  
 heart - rend - ing pow - er! Ah woe is me! In him was all my plea - sure, My

à - me a - mou - reu - se Su - bit ta loi, Son à - me a - mou - reu - se Su -  
 heart owns thy pow - er, And glows for thee, His heart owns thy pow - er And  
 à - me a - mou - reu - se Su - bit ta loi, Son à - me a - mou - reu - se Su -  
 heart owns thy pow - er, And glows for thee, His hear owns thy pow - er And

Son à - me a - mou - reu - se  
 His heart owns thy pow - er  
 Son à - me a - mou - reu - se  
 His heart owns thy pow - er

reu - se! Son à - me su - bit ta loi, Son à - me Su -  
 hour! His heart on - ly glows for thee! His heart on - ly  
 reu - se! Son à - me su - bit ta loi, Son à - me a - mou - reu - se Su -  
 hour! His heart on - ly glows for thee! His heart owns thy pow - er And

Son à - me Su -  
 His heart on - ly



lui ma foi, Le sort sans pi-tié l'a sé-pa-ré de moi! —  
 life was he, Yet for-tune un-kind holdshim a-part from me! —

*dim.* *f*

O  
Oh

Mon  
My

Son  
His

Son  
His

Son  
His

Son  
His

Son  
His

Ton  
Tho'

bit ta loi, Son cœur pour ja-mais va t'en-ga-ger sa foi! —  
 glows for thee! His heart shall for aye to thine u-nit-ed be! —

*dim.* *dim.* *dim.*

bit ta loi, Son cœur pour ja-mais va t'en-ga-ger sa foi! —  
 glows for thee! His heart shall for aye, to thine u-nit-ed be! —

*dim.* *dim.* *dim.*

bit ta loi, Son cœur pour ja-mais va t'en-ga-ger sa foi! —  
 glows for thee! His heart shall for aye, to thine u-nit-ed be! —

*dim.* *dim.* *dim.*

bit ta loi, Son cœur pour ja-mais va t'en-ga-ger sa foi! —  
 glows for thee! His heart shall for aye, to thine u-nit-ed be! —

*dim.* *dim.* *dim.*

*f* *dim.* *f*

*l'Accto ad lib.*

*f* O — mortel ef - froi! O mor-  
 Woe, — ah woe is me! Woe, ah

loi ri-gou - reu - se! Mor - tel ef - froi! Du sort im - pla - cable Il faut su -  
 heart-rending pow-er! Ah woe is me! What fate hath in store our hearts can

âme a-mou - reu - se Su - bit ta loi! Mon cœur pour ja - mais va t'en - ga -  
 heart owns thy pow-er, and glows for thee! My heart shall for aye to thine u -

âme a-mou - reu - se Su - bit ta loi! Son cœur pour ja - mais va t'en - ga -  
 heart owns thy pow-er, and glows for thee! His heart shall for aye to thine u -

âme a-mou - reu - se Su - bit ta loi! Son cœur pour ja - mais va t'en - ga -  
 heart owns thy pow-er, and glows for thee! His heart shall for aye to thine u -

âme a-mou - reu - se Su - bit ta loi! Son cœur pour ja - mais va t'en - ga -  
 heart owns thy pow-er, and glows for thee! His heart shall for aye to thine u -

âme a-mou - reu - se Su - bit ta loi! Son cœur pour ja - mais va t'en - ga -  
 heart owns thy pow-er, and glows for thee! His heart shall for aye to thine u -

âme a-mou - reu - se Su - bit ta loi! Son cœur pour ja - mais va t'en - ga -  
 heart owns thy pow-er, and glows for thee! His heart shall for aye to thine u -

âme a-mou - reu - se Pent croire en moi! Le ciel te pro - tège et veil - le -  
 dark-ness may low-er, Yet trust in me! For Heav'n shall pro-TECT and shall watch

*f* Son cœur pour ja - mais va t'en - ga -  
 His heart shall for aye to thine u -

*f* Son cœur pour ja - mais va t'en - ga -  
 His heart shall for aye to thine u -

*f* Son cœur pour ja - mais va t'en - ga -  
 His heart shall for aye to thine u -

*f* (Orch.) l'accomp. ad lib. *f*







Nº 19. Finale.

Andante moderato.

Juliet.

Gertrude.

Paris.

Capulet.

Sopranos.

Tenors.

Basses.

Chorus.

Andante moderato. (♩ = 76.)

Piano.

Capulet.

Ma  
My

fil - le, cède aux vœux du fi - an - cé qui t'ai - me! Le ciel va vous u -  
 daughter, yield thy heart, love him who doth a - dore thee! E - ter - nal are the

nir par des nœuds é - ter - nels! De cet hy - men bé - ni voi -  
 ties that your love shall in - vest. Now is the hour su - preme of

ci l'in - stant su - prê - me! Le bonheur vous at - tend au pied des  
 wedded life be - fore thee! Sweet the joys that a - wait thee at yon

saints au - tels, Le bon - heur vous at - tend au pied des saints au -  
 al - tar blest, sweet the joys that a - wait thee at yon al - tar

Moderato.

tels! blest!

*cresc. molto.*

## Andante.

*f* *p*

## Juliet.

La haine est le ber-  
Of a-ges 'tis the

*pp*

ceau de cet a-mour fa-tal! Que le cer-  
hate this fa-tal love hath bred! Now may the

*pp*

## Un poco animato.

## Capulet.

cueil soit mon lit nup-ti - all! Ju - li -  
grave be my mar - riage-bed! My

*p*

## Juliet.

et - te! re- viens à toi! Ah! sou-te-nez-moi! je chan-  
Ju - liet! Whathast thou done? Ah! Let me not sink! I am

*p*



cel-le!                    Quel-le nuit m'en-vi - ron - ne?                    et quel-le voix m'ap-  
fall-ing!                    Why so dark all   a - round me?                    What are these voic - es

pel - le?                    Est - ce   la   mort?                    j'ai  
call - ing?                    Can it   be   death?                    I

*cresc.*

peur!!!                    mon   pè - rel!!                    a -  
fear me!                    My   fa - ther!                    Fare-

*cresc. molto.*

dieu!\_                    **Andante.**  
well!\_                    (dazed.)                    (crushed.)  
**Capulet.**

Ju - li - et - te!!!   ma   fil - le!!   ah!!!   mor - tel!  
My   Ju - liet!   My   daughter!   ah!   dead!

**Andante.**

*ff*                    *ff*

*ff* Gertrude. Adagio. *ff*

Morte! Dead! jus - te Dieu!  
 Dead! Gra - cious Heav'n!

*ff* Paris. *ff*

Morte! Dead! (despairingly.) jus - te Dieu!  
 Dead! Gra - cious Heav'n!

Capulet. *ff*

Morte! Dead! jus - te Dieu!  
 Dead! Gra - cious Heav'n!

**Chorus.**

**SOPRANOS.** *ff*

Morte! Dead! jus - te Dieu!  
 Dead! Gra - cious Heav'n!

**TENORS.** *ff*

Morte! Dead! jus - te Dieu!  
 Dead! Gra - cious Heav'n!

**BASSES.** *ff*

Morte! Dead! jus - te Dieu!  
 Dead! Gra - cious Heav'n!

Adagio.

*ff* *ff* *ff* (Curtain.)

*rit. molto.* *p*

\* End of Act IV.

## Act V.

## No 20. Entr'acte.

Moderato. (♩=80.)

Piano.

*mf* (Organ.)

(Orch.)

C<sub>2</sub>.

(Curtain rises.)

Adagio.

*rit.* -

C<sub>2</sub>.





par - te cet - te nuit mê - me!  
Bear him the fa - tal let - ter!

Ve - nez! chaque in - stant de re -  
A - way! 'tis a per - il - ous

*Allegro moderato.*

tard — Nous jette en un pé - ril ex - trê - me!  
plight! — The soon - er he is gone, the bet - ter!

*dim.*

*Adagio.*

*pp*

\*

Nº 21. Juliet's Slumber.

Adagio. (♩ = 56)

Piano.

*pp* *p* *pp*

*pp* *p* *pp* *p*

Andante. (♩ = 63)

*p* *pp* *pp*

*p* *p*



pp cresc. dim. p

This system contains the first two measures of the piece. The right hand features complex chordal textures with some grace notes. The left hand has a steady eighth-note accompaniment. Dynamic markings include *pp*, *cresc.*, *dim.*, and *p*.

cresc. dim. pp

This system contains the next two measures. The right hand continues with dense chordal patterns. The left hand maintains its accompaniment. Dynamic markings include *cresc.*, *dim.*, and *pp*.

This system contains the next two measures. The right hand has a more active melodic line with some grace notes. The left hand accompaniment continues. There are no explicit dynamic markings in this system.

Ad. \*

This system contains the next two measures. The right hand features a melodic line with grace notes. The left hand has a more active accompaniment. Dynamic markings include *Ad.* and an asterisk *\**.

smorzando

5 1 4 \*

This system contains the final two measures of the piece. The right hand has a melodic line with grace notes. The left hand has a more active accompaniment. Dynamic marking is *smorzando*. There are also some fingerings (5, 1, 4) and an asterisk *\** at the bottom.

No 22. Scene and Duet.

Allegro moderato.

Juliet.

Romeo.

Piano.

Allegro moderato. (♩ = 104)

*p*

*cresc.*

Romeo.

C'est là!  
'Tis here!

Andante.

(with an expression of awe.)

Sa - lut! tom-  
Oh tomb! Thy

beau! sombre et si - len - ci - eux! Un tom-  
frown dark - ly my gaze de - fies! A

beau! non non!\_ ô de-meu-re plus bel - le  
tomb! No, no!\_ Oh yet love-lier a dwell - ing

*a tempo*

Que le sé-jour mê-me des cieux! Sa - lut, pa - lais splen-  
Thanyon fair a - bode in the skies! How bright thy front! A

dide et ra-di - eux! Ah! la voi - là! c'est el -  
pal - ace it out - vies! Ah, she is there, my dar-

Recit.



le! ling! *a tempo. espress.* Viens, fu-nè-bre clar-té!\_ Come, fu-ne-re-al light! viens l'offrir à mes Show herface to mine

yeux. eyes! *Andante. (♩ = 66)* ô ma fem-me! Oh be-lov-ed!

ô - ma bien ai - mé - e! La mort en as - pi - rant ton ha - leine em - bau - Wife too soon for - sak - en! E'en Death, who so un - time - ly thy sweet life hath

mé - e Na pas al - té - ré ta beau - té. Non! non!\_ tak - en, Can naught of thy beau - ty de - ny. No!\_ No!\_ *dim.* *p*

cet - te beauté que j'a - do - re Sur ton front calme et pur semble régner en - This tender beauty I cher - ish, On thy brow calm and pure in seem - ing ne'er shall *dim.* *pp*

co - re, Et sou - rire\_ à l'é - ter - ni - té!!!  
per - ish, Like a smile\_ on e - ter - ni - ty!\_

*p* *cresc.*

Pourquoi me la rends-tu si belle, ô mort li -  
Why give her me a - gain so love - ly, thou pale de -

*rit.* *f* *dim.* *p*

vi - de?... Est - ce pour me je - ter plus vi - te dans ses bras? —  
stroy - er? Is it to draw me ear - lier yet\_ to her em - brace? —

*fp* *cresc. molto*

Va! c'est le seul bon - heur dont mon cœur soit a - vi - de!... Et ta proie aujourd' -  
Ah! it is on - ly thus that my heart can en - joy her! And thy prey shall to -

*f*

hui ne té - chap - pe - ra pas. —  
night here meet thee face to face! —

Andante. (♩ = 66.)



Ah! — je te con-tem-ple sans crainte, Tombe où je vais en-fin — près  
 Ah! — Less have I dread-ed thee nev-er, Tomb where I shall at last — re-

d'el - le re - po - ser! — Ô mes bras, — don - nez -  
 pose, no more to grieve; Oh my arms! — This em -

lui vo - tre dernière é - trein-te! Mes lè-vres, don - nez - lui vo - tre der -  
 brace shall be your last for ev - er! My lips, — take ye now a long fare -

*Andante.* (he embraces Juliet deliriously.)  
 nier — bai - ser!...  
 well — to love! ...

*ff* (with frenzy.) (He empties the vial at one  
 À toi, ma Ju - li - et - te!  
 To thee, O, my be - lov - ed!





*poco*

sant Ont sen-ti dans les siens la cha-leur de son sang! El-le me re-  
 own, All a-trem-ble have felt that her blood yet is warm! Now on me she

*cre-*

*scen* *do*

gar-de et se lè-ve!!! (He gazes on Juliet  
 gaz-es she a-ris-es! fixedly and in amazement.)

*scen* *do* *f*

**Adagio. Juliet. (gently.)** **Tempo I Romeo. (with an outburst)**

Ro-mé-o! Sei-gneur Dieu tout puis-sant! El-le  
 Ro-me-o! Oh, Al-might-y on high! She's a-

*pp* *ff* *ff*

*Ca.* \*

vit! El-le vit! Ju-li-ette est vi-van-te!  
 live! She's a-live! My Ju-liet is liv-ing!

*ff* *3* *3*

**Moderato. Juliet.**

Dieu! quelle est cet-te  
 Ah! what voice do I

*pp* *8* *8* *8*



voix, dont la dou - ceur m'en -  
 hear, call - ing so sweet, so

**Romeo.**  
 chan - te? C'est moi! cest ton é -  
 charm - ful? 'Tis I! Ro - meo, thy

*poco animato*

poux, Qui tremblant de bon - heur Em - bras - se tes ge -  
 spouse, O - ver - joy'd at thy feet who here be - fore thee

*cre - seen*

noux! Qui ra - mène a ton cœur La lu - mière en - i -  
 lies! Who re - calls to thy heart all the light and the

*do mol*

vran - te, la lu - mière en - i - vran - te De pa -  
 joys, all the light and the joys Of our

*to f*



Juliet.

*Animando.*

Ah! c'est toi!  
Ah! 'tis thou

mour et des cieux!  
love and of day!

Viens!  
Come

*f* *ff Animando.*

O bon -  
Oh de -

viens! fu - yons tous deux!  
Come! Let us a - way!

*Moderato, e molto appassionato.*

heur!  
light!

*Moderato, e molto appassionato.*

*ff*

## Juliet.

Viens! fu-yons au bout du mon-de  
Come! the world is all be-fore us!

## Romeo.

Viens! fu-yons au bout du mon-de  
Come! the world is all be-fore us!

*Animando.*

Viens! so-yons heu-reux Fu-yons tous  
Come! Be joy our own, for woe de-

Viens! so-yons heu-reux Fu-yons tous  
Come! Be joy our own, for woe de-

*Animando.*

deux, Fu-yons tous deux! Viens!  
parts, for woe de-parts! Come!

deux, Fu-yons tous deux! Viens!  
parts, for woe de-parts! Come!



Largamente.

Dieu de bon - té! Dieu de clé - men - ce! Sois bé -  
 Fa - ther of love, gra - cious - ly bend - ing, Blest be  
 Dieu de bon - té! Dieu de clé - men - ce! Sois bé -  
 Fa - ther of love, gra - cious - ly bend - ing, Blest be  
 Largamente.

ni, sois bé - ni, sois bé - ni par deux  
 Thou, blest be Thou, blest be Thou by two  
 ni, sois bé - ni, sois bé - ni par deux  
 Thou, blest be Thou, blest be Thou by two  
 allarg. allarg. allarg. - ff

rit. Tempo animato.  
 cœurs heu - reux! grate - ful hearts!  
 rit. cœurs heu - reux! grate - ful hearts!  
 Tempo animato.  
 rit. ff ff

Romeo. (agonizedly)  
 Ah! Ah!  
 ff



Allegro molto.

Juliet.

(despairingly.)

Que dis-Why is  
 les pa-rents ont tous des en-trail-les de pier-re!  
 Why are all, ay, all of our kin ston-y-heart-ed?

Allegro molto.

*ff*

Romeo.

tu?... Ro-mé-o! Ni lar-mes, ni pri-  
 this? Ro-me-o! Nor weep-ing, nor en-

*ff*

é-re, Rien, rien ne peut les at-ten-drir!  
 treat-ies, Naught, naught can move them to com-ply!

*dim.* *p*

À la por-te des cieux, Ju-li-  
 At the por-tal of heav'n, my be-

*p*

et-te, à la por-te des cieux!  
 lov-ed, at the por-tal of heav'n!

*cresc.* *f*

## Juliet.

et mou - rir!! Mou - rir!  
and to die! To die?

*dim.* *p*

ah! la fiè - vre t'é - ga - re! De toi quel dé - li - re sem -  
Ah! a fe - ver doth seize thee! What aw - ful il - lu - sions dis -

*cresc.*

pa - re? Mon bien - ai - mé! rap - pel - le ta rai - son.  
ease thee? My on - ly love, re - mem - ber where thou art!

*f*

## Romeo.

(bewildered.)

Hé - las! Je te croy - ais mor - te et j'ai  
Ah me! I had thought thee dead, and I

*f*

## Juliet.

Ce poi - son!! ju - ste ciel!!!  
This poi - son? Woe is me!

bu ce poi - son!  
drank this poi - son!

*ff* *ff*



Larghetto.

Romeo. (♩ = 54.)

Con - so - le - toi, pauvre  
Fail not, poor heart, in

à - me, Le rêve é - tait trop beau! L'a -  
sor - row, Our dream was all too fair! On

mour, cé - les - te flam - me, Sur - vit même au tom -  
love there dawns a mor - row That ends not in de -

beau! Il sou - lè - ve la pier - re,  
spair! From the tomb's low'ring por - tal

Et des an - ges bé - ni, Comme un flot de lu -  
Now the stone falls a - way, Borne by an - gels im -



miè - re, Se perd dans lin - fi -  
 mor - tal The soul hie - eth to

*f* *dim.* *p* *3*

*Ad.* \*

**Più animato. (♩ = 88.) Juliet.**

ni. ô dou - leur!! — ô tor - tu - re!!!  
 day! Oh de - spair! Oh, what an - guish!

*f* *ff*

**Moderato. (♩ = 80.) Romeo.**

E - coute, ô Ju - li - et - te! La - lor - et - te dé -  
 But hark, Ju - liet, my dar - ling! 'Tis the lark yon - der

*ppp*

**Andante. (♩ = 60.)** *Ad.* \*

jà nous an - non - ee le jour!!! — Non! — non, ce n'est pas le  
 calls, to re - mind us of day! — No, — no! it is not the

*f* *p* *pp*

*Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \*

jour, — ce n'est pas l'a - lou - et - te!  
 day, — nor the lark's ear - ly call - ing!

*Ad.* \* *Ad.* \* *Ad.* \*

C'est le doux ros - si - gnol, — con - fi - dent de l'a -  
 'Tis the sweet night - in - gale, — that of love sings a

*pp*

*Ad.* \* *Ad.* \* *Ad.* \*

*Allegro.* ( $\text{♩} = 66.$ ) Juliet.

mour! — Ah! —  
 lay! — Ah! —

*p* *cresc.* *molto* *ff*

— cru - el é - poux! — de se poi - son fu -  
 — thou cru - el man! — Why hast thou so be -

*ff*

nes - te Tu ne m'as pas lais - sé ma part! —  
 reft me? There is no poi - son here for me! —

*f* *dim.* *ff*

*a tempo*

*allarg.* Ah! — for - tu - né poi - gnard! —  
 Ah! — yet a way I see! —

*a tempo* *ff*



Romeo (terror stricken.)

(She stabs herself.)

ton se - cours me res - te! Dieu! qu'as tu  
 For a poignard is left me! Heavns! - What hast thou

*f* *ff*

Andante. (♩ = 60.)

Juliet. (tenderly.)

(tenderly.)

fait? — Val — ce mo - ment est  
 done? — Love! thine are vain a -

*ff* *pp*

Tempo I.

doux! — Ô joie in - fi - nie et su - præ - me De mou -  
 larms! — 'Tis joy, 'tis delight o - ver - flow - ing So to

*pp*

rir — a - vec toi! —  
 die — in thy arms!

Viens! un bai - ser!!! je  
 Come! yet a kiss! I

*f* molto ritenuto



Moderato. (♩ = 72.)

t'ai - love - me! thee!

*poco ritard.* (with effort.) *rit.*

Sei - gneur, Sei - gneur, — par - don - nez -  
 O Lord, O Lord, — re - ceive our

**Romeo.** (with effort.) *rit.*

Sei - gneur, Sei - gneur, — par - don - nez -  
 O Lord, O Lord, — re - ceive our

*poco ritard.* *cresc.* *f rit.*

*Andante.*

nous! —  
 sours! —

nous! —  
 sours! —

*Andante.* (♩ = 56.)

*f*









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